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NUMMER ELEFEN.

Sharley, a goot many of der Solomans round der Shquare don'd acree mit me boud vat I vas delling you der oder day in reference to der pad bisness for der palance of der season. Dey dink I vas "a leedle off." dot I'm a leedle "doo fresh" in my brognosdicashions. Vell, may be I am, bud dime vill dold. I'm simbly delling you vat I dink from dime do dime, und of dey don'd like vat I do dere vas no harm done to any von. Of dey'm a mind to vent oud on der road mit a growd of of beeble, bay roleraid fares, hall und hodel pills, pud ub a hole lod of oxbensif brinding on der fences, hung ub any guandidy of eighdeen und dwendy cend hangers, bay for bill-bosding und baggagehauling und adferdising und blay do dirdy-nine und dwendy doo dollar houses, I'm cerdain bosidife I vas nod going to found any fauld mit dem. Dey're deir own docdors, und of dey like deir own medicine, vy led dem shwallow id, boddle, cork und all. Der vorld vas vide, und dere vas room blendy for efry von, und ve'm all ondidled to our obinions, no madder vat dey vas. So of ve habben to dink von vay und anyvon else habbens to dink anoder dot don'd vas righd dot dey shall got deir back ub und gafe us gredit for being dumheads und fools. Dere vas noding fair in dot.

Of efrypody dinked von vay dis vood pe a werry disacreeaple vorld to leef in. Efryding vood come to a shdoodshdill und only a few beeble vood got along. Dere vood be eider blendy shurches und no deadres, or all deadres und no shurches, aldough I dink honesdly, Sharley, of dere vas less shurches und more deadres der vorld vood be bedder efry vay. Efryvon vood like dragedy, und der comedians vood had a sorry dime of id making shoes und carrying hods. Of dey liked comedy vat a healdy lod of fun der dragedians vood had gidding siduashions as borders in hodels, drifing drucks und handling big iron. Id's a goot ding for der brofession dot efrypody don'd dink alike. Acdors vas a habby go-lucky sed of beeble. Dey dink only of to day, und vas satisfied to led to-morrow dook care of idself. Dey are like shildren going to school—all dey dink aboud vas der dime ven der school vas going to led oud. Acdors go to der deadre, go to deir dressing-rooms, make ub, go on der stage, und vish for der dime to came ven der berformance vill be ofer. Of der house is goot or der house vas ligbd dot's noding to dem so long as deir salary vas all righd. Dey console demselfs mit "Dwelf o'glock is got to come."

DWELF O'GLOCK IS GCT TO COME.

An acdor vas a curious shap,
Habby und gareless nigbd und day.
Id mbends von half of all his dime
Vishing der oder half avay.
Ad nighd of shaky in his lines
He nefer freds or e'en looks glum,
Bud says as he his cosdume dons:
"Vell, dwelf o'glock is got to come."

Der heafy man in sompre shabe,
Mit plack slouch hat und porrowed blumes,
Valks book in hand benead der shdage,
Abart from din of dressing rooms;
Der valking gent in boisd'rous dones
Yells, "Who der deuce is got der gum?
Dot's lade und I don'd know a line—
But dwelf o'glock is got to come."

Der young man who says, "Der dinner's serfed!"
Primful of shlang, dough shdill quide creen,
Says, durning to der leading man:
"Say, Cully, led's run droo our scene!"
Der old man says: "Der moosic's in;
I dink I jusd now heerd der drum;
I vish dis fearful biece was drough—
Bud, dwelf o'glock is got to come."

Der moosic o'er, der acd is called,
Der low comedian quickly goes
To looking glass, mit nervous hasde,
Und puds more red ubon his nose;
Dey all shdand anxious in der vings,
Mid breburashion's bissy hum,
Und all find solace in der vords—
"Vell, dwelf o'glock is got to come."

In all dis dere a moral is,
As you'll berceif ad vonce, no doubd;
In faed dere vas in efryding
Of ve bud sedrife to found dot oud.
Vile doiling drough dis vorld of care
Ve to our voes shood ne'er succumb,
Bud vaid brebared undil der lasd
Gread dwelf o'glock dot's got to come.

Yes, sir, dwelf o'glock comes ad lasd, und der drouple vas all ofer, und den comes resd. Dwelf o'glock und salary day are der habbiest momends in a acdor's oxsidence. How dey look forward to salary-day! So many leedle dings to got—rent, coal, vood, flour, so much money for dis ding, so much money for dot und der hole boodle is used ub long pefore id vas in deir bossession. Dey musd ead, of course, und dress—dere's der rup; an acdor or an acdress mitout a vardrope vas like a mechanic mitoud dools. In der shdreed, on der shdage, anyveres und efryveres, dey musd look like dey jusd come oud of a paudbox. Ulsders in der vinter und dusders in der Summer may, like sharidy, cofer a muldidude of sins, bud dey vill hardly do for der brofeshion.

Acdors as a general ding are good-hearded, good-nadured, hole souled beeple—dey dake der vorld easy, forgid dere vas such ding as to morrow und of dey don'd forgid don't gafe a darn. Habby-go lucky, defil-may-care, like der shbarrows in der Shquare, dey flid from von blace to der oder, joyous und free, ead brunes und die ven dey kin got id, gid sick, die und are buried from der leedle Church Around der Corner, haf a big funeral and N. G.—No Gloves—dere aind enuff to go t around. Afder dey die, der outside vorld learns from der bapers how goot dey vas, how nople, how kind und a hole lod more daffy dot voodn'd boughd dree cends vortd of coal or a head of gappage for der vidow und orfans dey leefed behind dem. Dank God dere vas von insdidushion dot vood dook care of dem und von of der besd in der vorld doo—von dot dey hafe a glaim on—der Order of Elks. Leedle do beeble—der public—dink ven dey pay deir dollars indo der box-office der day of der Elks' Benefid or deir dree dollars for a dicket for der Elks' ball, how much goot deir money vill done some boor unfordunade acdor, his vidow und orfans, many a long, long day afder der benefid, und der ball was ofer und forgodden aboud. A few shord years ago ven a handful of berformers med on Sunday nighds und formed demselfs indo a glub und held deir "Soshials," leedle did dey dink dot dey vas blanding der seeds of an insdidushion dot's brofed such a plessing to der brofeshion. From dot leedle coterie shbrung der Order of Elks, numpering hundreds of mempers mit a Grand Lodge und supordinate lodges in New York, Bosdon, Baldimore, Philadolfin, St. Louis, Chicago, San Francisco und Cincinnaddi all in a brosberous und healdy condishion. Deir annual benefids in der differend cidies are efends of der season und are gread in efry vay. Id's a nople insdidushion, Sharley, und a good Elk is sure of a reserfed sead in der shweed by und bye. A acdor or anyvon else dot vos in der order dot leefs ub to his obligashion need had no fear boud der hereafder. Sharidy und broderly lofe vas der foundashion shdones dey vork on und der faulds of deir broders dey wride in der sand, vile deir virdues dey exdol und blace on der dapleds of memory. Long may dey vife und I hebe der day vas nod fur disdand ven dere vill be a lodge of Elks in efry cidy in dis coundry und Eurobe. Dey'm a clovious insdidushion, Sharley, und dey numper among deir mempers some of der besd men in der coundry in all der differend valks in life. "Cervus Alces" is deir moddo und dey leef ub to id in efry bardicuiar.

Tennessee Tom.

BY WILLIAM J. FLORENCE.

"How did you lose your finger, Tom?"

This was the question I put to an aged negro, as he made "his mark" on the wages-sheet one Saturday, when I was paying off the men in our principal dockyard at Quebec. Tom had been at the works for many years, and become a sort of foreman to a gang. He was a sober and faithful old fellow; and although he had signed the book Saturday after Saturday for a long time, I had never noticed that the forefinger of his right hand was missing.

"Well, massa, I will tell you all about it some day. It is a long and cruel story, sah. I didn't kno' ye noticed it, sah. I kinder try to hide it, sah," And as the poor old fellow took his week's wages, and shuffled off, great tears rolled down his cheeks.

A few days later, I found Tom on the wharf, sitting in the shade of some bales of cotton. The men had finished their dinner, and Tom was taking his customary half-hour's rest.

"How are you to-day, Tom?" I inquired, as the old fellow rose to his feet to salute me.

"Pooty well, massa, thankee; but I can't stand the work as I used to, sah."

"Remember, Tom," said I, "you promised to tell me how you lost your finger. Come away from the cotton, and we'll have a pipe under the shed yonder, where we won't be disturbed."

I led the way, and Tom followed, loading his pipe. Once in the shed, he said—

"You see, massa, I was born a slave in Tennessee. Dat's why dey call me 'Tennessee Tom.' But how dese ere Canucks (Canadians) eber knew I was from Tennessee is mo' dan I can tell. I was born on a plantation. My fader was a blacksmith; and when I was a little piccaninny, I used to blow de bellus for him, so dat when I grew up I was put to de forge. When de ole man died, I was promoted to his place, and I was a mighty good smith, too, sah. You see, de blacksmith on de plantation has lots ob work to do, mending plows, wagons, farm tools, and all dat. Besides, sah, dey allus hab a cabin near de big house, and get from de massa a good many favors dat de common niggas don't get, sah. Well, I was a great favorite wid ebery one on de plantation, and most ob all wid de old massa; and I was a han'some, strong boy, too, sah. Well, dere was a pooty bright mulatto girl at de big house. She was a servant, and waited on Miss Flo, de massa's favorite daughter; and somehow we used to meet ebery time I went up to de big house. We soon grew fond ob each oder, and one day I asked old massa to gib Lida to me for my wife.

"Well, sah, we was married plantation fashion, by a negro pa'son, a fellow slave. I can tell you I was a happy man den, sah. De next year and half was de sunshine ob my life, sah. Lida was de best wife in de world, and we had de pootiest little twins dat you eber saw, called Joe and Tom. Dey was de 'cutest little tings on de old plantation, and dey used to crawl round de cabin door while I watched dem from de forge opposite. You see, sah, my wife's duties took her to de big house, so dat myself and an old 'Mammy' had to watch dem babies most ob de time.

"Tings went on all right, sah, till one day Lida told me dat Miss Flo was goin' to be married to a gentleman from Cuba. We had seen dis gentleman from time to time visiting massa's family. He was a 'cross, proud fellow, and none ob us liked him, so dat when Lida told me ob de marriage, I felt as if something was goin' wrong. And sure enough it did go wrong, sah.

"A short time after Miss Flo's marriage ole massa died, and den all was crying and sorrowing on de plantation. De property passed ober to Miss Flo, and her Cuban husband commenced to take hold ob de management. He made us work twice as hard as we had eber done before. He put new oberseers on de place, and built a large calaboose (jail) for de 'wicked niggas' as he called us. Dis calaboose was a large stone house, wid four cells lighted from de top; and it had a large iron door. Our new massa was de most wicked man I ever did see. He hated us all; and used to kick, beat and 'prison de slaves on de smallest excuse.

"Den, my darling Joe grew sick, and de poor little fellow began to fail. Lida had her work to attend to at de big house, so I had to run ober from de forge to tend to de baby. In dat way I lost a deal of time; but I did love my babies so much dat my heart was a'most broke to see one ob dem drooping day by day. Little Tom seemed to know his broder was sick, for he would crawl over to de bed on de floor, lay his tiny hand on Joe's face, and in his baby way say, 'Poor little Joe.' I tell you, dat was mighty hard to bear, massa.

"One evening, just before dark, I was rocking de sick chile in my arms before de cabin door. I had done a hard day's work at de forge; and as I had been up most all de night before watching wid Lida at the little one's bedside, I was mighty tired and worn. Lida had promised to run down from de mansion to look after Joe, and I was wondering what was keeping her away so long, when I saw a lot ob de slaves around de big house in the distance. At first I thought there must be a fire or something ob dat sort, but soon one of de lads come running ober to me, and 'Tom,' says he, 'Lida's in trubble.'

"'What's de matter?' says I.

"'Dey are goin' to take Lida to de calaboose,' says he.

"'What for?' says I.

"'Don't know,' says de lad; 'somet'ing has been lost or stolen, and dey say she's done it.'

"'Look 'ere, boy,' says I; 'jes you hold dis baby for a minute while I run ober and see what's the fuss. Hold de poor fello' gently,' says I, 'cos he's mighty sick.'

"When I got to de big house I found oberseer and our new massa gwine to de calaboose wid my poor Lida. Miss Flo stood crying on de steps.

"'What's de matter, Miss Flo?' says I; 'what are de gwine to do wid poor Lida?'

"'Oh, my poor Tom!' says she, wid de tears falling down her pooty face, 'one of my ear rings has been lost, and my husband seems fixed in de belief dat Lida has stolen it. I don't believe it, Tom; but your massa's determined to put Lida in de calaboose, and dey are goin' to lock her up.'

"'Oh, my dear Miss Flo,' said I, 'dey ain't gwine to 'prison dat poor gal; dey ain't gwine to put my dear Lida in de calaboose. She never stole nothin'; she too good. What's to become of my poor sick chile without a modder to look after him?'

"'Ah, my poor Tom! I've tried my best to prevent Lida being taken away, but can't prevent it.' And Miss Flo wrung her hands in pity for me.

"Lookee 'ere, massa,' said I, just as we got to de door ob de jail, 'don't put my Lida in dere. She ain't done nothin.' Dar's a sick baby in de cabin yonder dat wants a modder's care. Lida ain't stole nothin'. Dat ear-ring's lost somewhere about de house. It will be found agen. Please let her go.'

"The only answer I got was a crack across de face from de whip of de oberseer, as dey closed de iron door on my poor weeping wife.

"Wid my heart a'most broke, and de sting of dat heavy blow on my forrid, I went back to my cabin. I found Miss Flo dere, wid my poor sick baby in her arms. Together we watched that drooping little chile, till jes before midnight de angels came and whispered 'it was time to go;' de Lord had called it home.

"'Don't stop here no longer, Miss Flo,' said I. 'Go home, honey, and leave me wid de dead.' De dear lady didn't want to go, but after a while, weeping and crying, she left me, and went off in de darkness towards de big house. Den my heart giv' way, and I cried as if my heart would break, sah. Little Tom woke up, and stretching his arms over to his dead brodder, tried to wake him up. Oh! dat was too much for me, sah. I fell down on my knees, and was gwine to cuss, when I thought it was wicked, sah, for two wrongs didn't make one right.

"Suddenly de thought struck me dat I had made de iron door of de calaboose, and dat no oder man on earth could open dat door widout a key but me. Wrapping de dead chile up in Lida's shawl, and givin' it one kiss, I laid it on de bunk. I took de oder baby in my arms, rushed over to de forge, picked up a large hammer and chisel, and in de darkness crept towards de jail. It was an awful cold night, and as I held little Tom close to my breaking heart, de tears almost froze running down my cheeks. But I was strong in my purpose, sah, and savage in my despair. After two or three blows on de lock, de iron door of de calaboose swung open, and in a very short time I clasped Lida in my arms, once more a free-woman.

"'Take de chile, honey,' said I. 'We have but two hours between now and daylight, and we must make for de river before de alarm is given.'

"'But whar's de oder—whar's little Joe?' said she.

"'Dead, honey,' said I. 'Our chile is gone to clime de golden stair.'

"'Oh, my God! My chile! My little Joe! Dead, dead!' cried de poor creature, falling at my feet.

"'Come, come. You want all your strength, Lida, to reach de river before daylight, and de canebrake is more than four miles across.

"After a good hour's tramp along de road we entered a wood and reached de canebrake, through which we had to pass before reaching de river. We could now hear de sound ob de horses following in de distance.

"'Heaven help us now, Lida!' cried I. 'They's after us. Courage, honey; courage!'

"On, on we struggled; and nearer, nearer came de sounds. Dey had traced us and entered the canebrake in hot pursuit. A few minutes more and dey was close upon us.

"'We must hide here now,' said I, 'and if dey hab no dogs wid 'em dey will pass by.'

"So we plunged into de thickest ob de brake, Lida holding de baby to her breast to prevent his letting our pursuers know our whereabouts by his cry. We waited, holding our breath while dey searched right and left of us, some of dem coming just to where we was concealed.

"Most ob de party—for dere were five or six ob 'em—went on; but my Cuban massa, who had dismounted and left his horse at de entrance ob de canebrake, lagged behind, searching every corner. He suddenly appeared, and wid de aid ob his bull's eye lantern he discovered our hiding-place.

"One moment more and he would have given de alarm and called back de rest ob de party; but in de twinkling ob an eye I grasped him by de throat and stifled his cry. Quick as lightning he whipped out his bowie knife. Holding him tight by de neck wid one hand, I grasped de knife wid de oder. De sharp blade cut my finger to de bone, but I choked my wretched massa till he turned over insensible under my grasp.

"De rest ob de party, having given up de chase, now returned, and passed quite close to where poor Lida and I lay trembling in de grass, near de unconscious man. My finger was a'most off, and my hand was bleeding fast. Using de bull's eye lantern, and sopping Lida's shawl in de water, I tried to bring de Cuban to. But it was no use, and de river must be reached before daylight. So leaving him there, we once more fled towards de Mississippi.

"Just before daylight we reached de bank ob de river. Half-a-mile further up we saw a canoe tied near a woodman's hut on de shore. We entered de canoe, and I paddled it across de river for dear life. For two days and nights we hid amongst de bushes. On de third day I hailed a raft ob coal-boats, returning unloaded to de Ohio. Dey took us on board. Lida acted as cook, while I assisted as best I could till we reached Pittsburg. During de voyage poor little Tom was taken sick. Dat night in de canebrake had been too much for him, and he died ob a burning fever, calling for his brodder Joe.

"Lida, too, never seemed de same woman afterwards, sah. She pined away, and soon followed her little babies towards de golden shore. I was den all alone in de world. My finger never healed, and de doctors cut it off in de hospital at Pittsburg. I was afraid dat dey might come to me from Tennessee, for I didn't kno' whether I had killed my Cuban massa or not. So I made my way to Canada, a lonely, heart-broken man; and here I am still, sah, all dat is left of Tennessee Tom."

A Bit of Dramatic "News."

A dramatic paper ceases to be valuable to managers when its information is purely speculative. The very reason that every item of news which appears in the columns of THE MIRROR is trustworthy, has elevated it to a position similar to that of our esteemed London contemporary, the *Era*. That publication is often spoken of as the Actor's Bible; but THE MIRROR, faithful to the twofold interests, may justly be termed the Manager's and Actor's Bible. The other day a gentleman well known in the profession, said to a crowd of friends in the office of the Union Square Hotel: "THE MIRROR is the only link that connects me with the rest of the profession when I'm on the road, and when, as is occasionally the case, I happen to miss an issue, I don't feel like myself for the balance of the week. Its news is all fresh, and can be relied upon implicitly." And this last expression in a great measure accounts for the popularity THE MIRROR enjoys among the representative managers and actors of the country. Our vast body of readers all over the country may not know that there are other papers in New York purporting to be dramatic journals besides THE MIRROR. They may not know how these publications manage to exist; how they obtain money under all sorts of blackmailing pretences; how they are despised, loathed and placed under the watchful eye of the law. But our readers, bearing in mind the reputation for veracity which their dramatic paper has honorably established for itself, will accept the example found below as an accurate sample of the style of news that is found in these papers by the few people who happen to peruse them.

Last week one of the enterprising papers referred to contained a so-called statement of the attractions relatively managed by two dramatic agencies of New York. It was arranged in parallel columns, as fellows:

BROOKS AND DICKSON.	C. R. GARDINER.
John McCullough,	False Friend Combination,
Robson and Crane,	Long Branch (Alice Oates),
Mary Anderson (Southern and Western Tour),	Hickey's Flock of Geese,
Herrmann,	Haverly's Attractions,
M'lss,	Maude Granger.
Jefferson,	
Maggie Mitchell,	
Hearts of Oak,	
Mrs. Scott Siddons,	
Mahn's Opera Co.,	
Madison Square Co.,	
Raymond,	
Baker and Farron,	
Burgess' Widow Bedott Co.	

This was ostensibly published for the information and benefit of managers. We will not pause to consider the difficulty attendant upon such an intention—considering the fact that the managers never see the organ in which it was printed—but will pass on to an analysis of the statement itself. Everybody who reads this knows at a glance that these parallel lists were not published for any reason other than of a personal nature. They were not compiled to assist Mr. C. R. Gardiner in the administration of his large business; nor were they arranged in the interest of unprejudiced truth. We will not attempt to show that Messrs. Brooks and Dickson advertised in the sheet, and that their patronage depended upon a return of favor in the editorial department. Granting that the attractions assigned to Messrs. Brooks and Dickson in the above list are correct, we will simply furnish a true catalogue of Mr. Gardiner's companies, which will not only give managers an opportunity to judge for themselves as to the relative magnitude of the two agencies, but will furnish them with valuable data:

C. R. GARDINER.	BROOKS & DICKSON.
Mapleson's Italian Opera Co.,	John McCullough,
Fanny Davenport,	Robson and Crane,*
Louis Aldrich,	Mary Anderson (Southern & Western Tour),
Haverly's New Mastodons,	Herrmann,
Haverly's Colored Minstrels,	M'lss,
Haverly's Widow Bedott,	Jefferson,
Haverly's Mastodon Minstrels,	Maggie Mitchell,
Denman Thompson,	Hearts of Oak,
Frank Mayo	Mrs. Scott Siddons,
Leavitt's Burlesque Co.,	Mahn's Opera Co.,
Leavitt's Specialty Comb.,	Madison Square Co.,
Leavitt's Rentz Santley Co.,	Raymond,
Robson and Crane,*	Baker and Farron,
A. M. Palmer's Traveling Cos.,	Burgess' Widow Bedott Co.
Augustin Daly's Traveling Cos.,	
B., W., P. & W.'s Minstrels,	
The Tourists,	
Strakosch & Hess Opera Co.,	
Maude Granger Co.,	
Frederick Paulding,	
Milton Nobles,	
Agnes Leonard,	
Maurice Grau's Opera Co.,	
Oliver Doud Byron,	
Salsbury's Troubadours,	
Kiraly Bros.,	
Mitchell's Pleasure Party,	
Buffalo Bill,	
Corinne Opera Co.,	
Frank Frayne,	
Tony Denier,	
Nick Roberts,	
John E. Owens.	

*The business of this co. is shared between the two agencies.

PROFESSIONAL DOINGS.

—Mary Anderson is resting this week.

—Mary Anderson had a profitable engagement at the Fifth Avenue.

—After her engagement in Boston, Mary Anderson will travel through the South.

—Dan Frohman says that the Fifth Avenue will have some strong attractions in the future.

—W. E. Sheridan is giving a series of Shakespearean representations in Philadelphia.

—The Galley Slave follows The Widow Bedott at Haverly's Fourteenth Street Theatre.

—Sothern, who is now at Bournemouth, in the South of England, lies still in a critical condition.

—It appears that George F. Rowe's Beauty has made a hit. Mabel Jordan plays the title role.

—Mme. Celeste, the original Miami in The Green Bushes, will play the part at the revival of that play, shortly, in London.

—On the 24th a company furnished by Mr. A. M. Palmer will play A False Friend at the Chestnut Street Theatre, Philadelphia.

—The Emma Abbott Company open at the Fifth Avenue, on Monday, in The Bohemian Girl, with Emma Abbott and Brignoli in the cast.

—Lawrence Barrett has a play called The Bankrupt, which he will produce shortly in Boston. The drama is by Bjornesen, the Norwegian poet.

—Helen Blythe leaves the city next Monday for San Francisco, where she is engaged to play in Stevens' Passion's Slave, opening at the Standard on the 31st.

—March 7 is the probable date mentioned for the production of the great Parisian success, Michel Strogoff, at Booth's. The English version is to be by H. J. Byron.

—Salvini's supporting company have been playing French Flats on the off-nights, with only fair success. It is now announced that A Celebrated Case will be substituted, with James O'Neil as Jean Renaud.

—The Union Square Theatre company will play a six weeks' engagement at the Park Theatre, Boston, beginning May 2, when Daniel Rochat, The Creole, The Danicheffs and The Banker's Daughter will be presented.

—Neil Burgess, with his Widow Bedott, will follow Olivette at the Bijou. About the same time Haverly's Widow Bedott Company, with Bishop as the Widow, will play at the Fourteenth Street Theatre.

—Rose Coghlan has made a hit as Stephanie in Forget Me Not. She has done nothing so good as this bad woman since she has been on the stage. But it does look as if Genevieve Ward meant to stop Miss Coghlan enjoying her success.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S HUMPTY DUMPTY: So. Norwalk, Conn., 12, week; Danbury, 18; Winsted, 19; Poughkeepsie, N. Y., 20; Troy, 21, 22; Albany, 24, 25.

ALL THE RAGE COMB.: Bradford, Pa., 13, 14; Olean, 15; Williamsport, Pa., 17; Danville, 18; Wilkesbarre, 19; Allentown, 20; Pottsville, 21; Reading, 22; Lancaster, 24; Trenton, N. J., 25, 26; Paterson, 27; Easton, Pa., 28; Brooklyn, N.Y., 31; Philadelphia, Feb. 7, week.

ANNIE PIXLEY: New Orleans, 9, week; Memphis, 17.

ANNIE WARD TIFFANY: Bradford, Pa., 19; Duke Centre, 20; Olean, 21.

BALDWIN'S BRILLIANTS: Fon du Lac, Wis., 13; Racine, 14; Beloit, 15; Rockford, Ill., 17.

BAIRD'S NEW ORLEANS MINSTRELS: Dover, Pa., 13; Paterson, 14; Yonkers, N. Y., 15; Fishkill, 17; Poughkeepsie, 18; Rondout, 19; Hudson, 20; Troy, 21; Albany, 22, 23; Pittsfield, Mass., 24; Boston, 25, week.

BARNEY MACAULEY'S MESSENGER: Lancaster, 13; Reading, 14; Pottsville, 15.

BARTLEY CAMPBELL'S GERALDINE CO.: New York city.

BARTLEY CAMPBELL'S GALLEY SLAVE: Terre Haute, Ind., 13; Evansville, 14, 15; Owensboro, Ky., 17, 18; Paducah, Ky., 19, 20; Nashville, 27, 28; Chattanooga, 30; Knoxville, 31, Feb. 1.

BUFFALO BILL: New York City, 17, week; Williamsburg, 24, week; Brooklyn, 31.

BAKER AND FARRON: Buffalo, 3, week; Toronto, 10, week; Albany, N. Y., 17, week; Philadelphia, 24, two weeks; Cincinnati, 31, week.

BEN MAGINLEY'S DEACON CRANKETT: Paterson, 12, 13; Chicago, 17, week.

BOSTON IDEAL OPERA CO.: Pittsburg, Pa., 13, 14, 15; Philadelphia, 17, week; Brooklyn, 24, week.

BOSTON THEATRE CO.: Philadelphia, Jan. 3, two weeks.

CHILD OF THE STATE: Baltimore, Md., 10; Williamsburg, 17; Boston, Mass., 24.

CORINNE MERRIEMAKERS: Janesville, Wis., 13; Appleton, 14; Oshkosh, 15; Fon du Lac, 17; Madison, 18.

C. L. DAVIS: Chicago, Jan. 3, 2 weeks.

COMLEY-BARTON CO.: N. Y. City, Nov. 22, twelve weeks.

CHARLOTTE THOMPSON: Chattanooga, 13; Knoxville, 14, 15; Atlanta, Ga., 17; Augusta, 18, 19; Columbia, S. C., 20; Savannah, 21, 22; Macon, 24; Montgomery, Ala., 25.

COLLIER'S BANKER'S DAUGHTER: Charleston, S. C., 13, 14, 15; Norfolk, Va., 17, 18; Petersburg, 19; Richmond, 20, 21, 22; Baltimore, 24, week.

CRITERION COMEDY CO.: Newburyport, 14; Salem, 15; Milford, 17; Chelsea, 18; Norwich, Ct., 19; New London, 20; Williamantic, 21; Pittston, 22; Albany, 24, 25.

DENMAN THOMPSON: Boston, Mass., Dec. 24, five weeks.

DUPREZ & BENEDICT'S MINSTRELS: Millville, 13; Bridgeton, 14; Mt. Holly, N. J., 17; Trenton, 18; Wilmington, Del., 19; Elkton, Md., 20; York, Pa., 21; Lancaster, 22; Lebanon, 24.

EMMA ABBOTT OPERA CO: New York, 17, two weeks.

FREDERICK PAULDING: N. Y. City, 10, week; Easton, Pa., 17; Reading, 18, 19; Lancaster, 20; Harrisburg, 21; Lynchburg, Va., 22; Danville, 24; Charlotte, N. C., 25; Columbia, S. C., 26, Charleston, 27, 28, 29.

FANNY DAVENPORT: Nashville, Tenn., 14; St. Louis, Mo., 17, week.

FRANK MAYO: Brooklyn, 10, week; Richmond, Ind., 17; Springfield, O., 18; Akron, 19; Cleveland, 20, 21, 22.

FRANK FRAYNE: St. Catherines, Can., 13; Lockport, N. Y., 14; Buffalo, 15.

FIFTH AVENUE COMEDY CO.: Westport, 17; Bristol, 18; New Britain, 19; Middletown, 20; New London, 21; Norwich, 22; Worcester, Mass., 24; Lowell, 25; Manchester, N. H., 26.

FUN ON THE BRISTOL: St. Louis, 10, week; Cincinnati, 17, week; Louisville, 24, week.

CLAIRE SCOTT COMB.: Upper Sandusky, O., 28, 29; Keniston, 31, Feb. 1: Fostoria, 2, 3.

GUS WILLIAMS COMB.: New York city, 10, two weeks.

GOSCHE & HOPPER COMEDY CO.: Indianapolis, 10, week; Louisville, Ky., 17, 18, 19; Columbus, 20, 21, 22; Detroit, Mich., 24, week; St. Louis, Mo., 31, week.

GULICK & BLAISDELL'S ATTRACTION No. 4: Fon du Lac, Wis., 13; Racine, 14; Beloit, 15; Rockwood, Ill., 17; Dubuque, Ia., 18; Clinton, 19; Cedar Rapids, 20; Iowa City, 22.

HAVERLY'S BLACK HUNDRED: Philadelphia, Dec. 27, two weeks.

HAVERLY'S NEW UNITED MASTODON MINSTRELS: Canton, O., 13; Wooster, 14; Fort Wayne, Ind., 15; Chicago, 17, two weeks.

HARRY MINER'S ROONEY: Portsmouth, 13; Norfolk, 14, 15.

HARRISON'S PHOTOS: Norristown, Pa., 13; Pottstown, 14; Reading, 15.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Rochester, 13, 14, 15; N. Y. City, 17, two weeks.

HERRMANN: Chicago, Dec. 20, two weeks.

HOEY & HARDIE'S COMB. (Child of the State): Baltimore, 10, week; Williamsburg, Va., 17, week; Boston, 24, week.

HYDE & BEHMAN'S COMEDY CO.: Pittsburg, 10, week; Chicago, 17, week; Detroit, 24, week.

HERBERT CONSTELLATION: La Salle, Jan. 10, week.

HERNE'S HEARTS OF OAK: St. Louis, Jan. 10, week; Bloomington, 17, 18; Peoria, 19, 20; Quincy, 21, 22; Kansas City, 24, 25, 26; Leavenworth, 27; St. Joseph, 28, 29.

HELEN POTTER'S PLEIADES: Chatham, N.Y., 13; Ann Arbor, Mich., 14; Kalamazoo, 19; Chicago, 21, 22.

IDEAL COLORED MUSICAL COMB.: Sharon, Pa., 13; Alliance, O., 14, 15; Salem, 17; Wooster, 19, 20; Mansfield, 21, 22; Springfield, 24; Urbana, 25; Mechanicsburg, 26; Columbus, 27; Piqua, 28; Millersburg, 29; Dayton, 31.

JANE COOMBS: Toronto, 13, 14; St. Catharines, Ont., 15; Hamilton, 17; London, 18; Detroit, Mich., 19 to 22.

JOHN MCCULLOUGH: Philadelphia, Dec. 27, two weeks.

JULIA A. HUNT CO.: Decatur, Ala., 13, 14, 15.

JOSEPH JEFFERSON: Springfield, 13; Columbus, 14; Wheeling, W. Va., 15; Akron, O., 17; Youngstown, 18; Meadville Pa., 19; Buffalo, 20, 21, 22; Brooklyn, N. Y., 24, week; Baltimore, 31.

JOSEPH K. EMMET: Newark, N. J., 4; Philadelphia, 10, week.

JOHN T. RAYMOND: Cleveland, O., 13, 14, 15; Harrisburg, Pa., 17; Lancaster, 18; Trenton, N. J., 19; Lynchburg, Va., 20; Danville, Pa., 21; Raleigh, N. C., 22; Charleston, S. C., 24, 25, 26; Columbia, 27.

KATE CLAXTON: Baltimore, Md., 10, week; Boston, 17, week.

KIRALFY'S AROUND THE WORLD: Philadelphia, 27, two weeks; Brooklyn, Jan. 10, two weeks.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: Brooklyn, N. Y., 10, week; Philadelphia 17, week.

LEAVITT'S RENTZ-SANTLEY CO.: Milwaukee, 10, week; Joliet, 12; Peoria, 13; Bloomington, 14; Springfield, 15; Cincinnati, 17, week.

LOTTA: Nashville, Tenn., 17, 18, 19; Memphis, 20, 22; New Orleans, La., 24, week.

MAGGIE MITCHELL: Bradford, 25; Titusville, 26; Oil City, 27; Meadville, 28; Jamestown, 29.

MAUDE GRANGER (Two Nights in Rome): Milwaukee, 10, week.

MAPLESON'S OPERA CO.: Boston, Dec. 27, two weeks.

MINNIE PALMER COMB.: Cincinnati, 10, week; Louisville, Ky., 20, 21, 22.

MITCHELL'S PLEASURE PARTY: Lincoln, Neb., 13, 14; Council Bluffs, Ia., 15; Sioux City, 17, 18.

MATTIE VICKERS' COMEDY CO.: South Bend, Ind., 14, 15; Nishawaka, 17; Goschen, 18; Warsaw, 19, 10; Peru, 21, 22; Kokomo, 24; Frankfort, 25.

MRS. SCOTT-SIDDONS: Meadville, Pa., 10; Oil City, 11; Titusville, 12; Erie, 13; Jamestown, 14; Bradford, 15; Buffalo, N. Y., 17, 18, 19, 20; Elmira, 21; Binghamton, 22.

MR. AND MRS. GEORGE S. KNIGHT: Newark, 13; Trenton, 14; Wilmington, Del., 15; Norfolk, Va., 17, 18; Columbus, O., 19; Chillicothe, 20; Springfield, 21; Dayton, 22; St. Louis, 24, week; Cleveland, O., 31, week.

MY PARTNER (Aldrich and Parsloe): Reading, Pa., 13; Harrisburg, 14; Lebanon, 15; Pittsburg, 17, week; Buffalo, N. Y., 24, week; Cleveland, O., 31, week.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Boston, 10, week; Lowell, 17; Worcester, 18; Newport, 19; New Bedford, 20; Providence, 21, 22.

MARY ANDERSON: Holyoke, Mass., 17.

NAT GOODWIN'S FROLIQUES: Louisville, Ky., 10 to 14; New Orleans, La., 16 to 22.

NEW YORK SPECIALTY CO: Sharon, Pa., 13; Corry, 14; Johnstown, 15.

NICK ROBERTS' HUMPTY DUMPTY: Columbia, 13; Wilmington, Del., 14; Pittston, Pa., 15; Baltimore, 17, week; Washington, 23.

NIP AND TUCK (Harry Webber): Ottawa, Can., 14, 15; Montreal, 17, week.

ONE HUNDRED WIVES COMB.: Indianapolis, 10, week; Louisville, Ky., 17, 18, 19; Columbus, O., 20, 21, 22.

PATHFINDERS: Greensboro, N. C., 13, 14; Danville, 15; Lynchburg, Va., 16; Pittsburg, Pa., 18, week.

ROSE EYTINGE AND CYRIL SEARLE: St. Thomas, Ont., 13; London, 14, 15; Toronto, 17 to 24.

REMENYI CONCERT CO.: Harrisburg, Pa., 13.

OLIVER DOUD BYRON: Athens, Ga., 13; Atlanta, 14, 15; Savannah, 17, 18; Charlestown, S. C., 19, 20.

RIVE-KING CONCERT CO.: Dixon, Ill., 13; Sterling, 14; Clinton, 15; Springfield, Ill., 17; Galesburg, 18; Ottawa, 19; Aurora, 20; Joliet, 21; Bloomington, 22.

RICE'S SURPRISE PARTY: New Orleans, 9, two weeks; Memphis, 24, week; St. Louis, 31.

RICE'S EVANGELINE: St. Louis, 17, week.

ROBSON AND CRANE: Richmond, 13, 14, 15; Charleston, S. C., 17; Savannah, Ga., 18; Augusta, 19; Macon, 20; Atlanta, 21; Columbus, 22; Selma, 24; Nashville, Tenn., 25, thence Chicago.

SALVINI: Boston, Mass., 3, two weeks.

SARAH BERNHARDT: Philadelphia, 3, week; Chicago, 10, two weeks.

SALSBURY'S TROUBADOURS: New York, 3, two weeks; Brooklyn, 17, week.

SAM'L OF POSEN CO. (M. B. Curtis): Detroit, 10, week; Michigan circuit, 17, week.

SNELBAKER'S MAJESTICS: Youngstown, O., 13; Wheeling, W. Va., 14; Steubenville, 15; Pittsburg, 18 to 23; Philadelphia, 31, week.

STRAKOSCH OPERA TROUPE: Memphis, 13, 14, 15; New Orleans, 17, two weeks.

SOL SMITH RUSSELL (Edgewood Folks): Lansing, 13; Jackson, 14; Grand Rapids, 15.

SOLDENE OPERA-BOUFFE CO.: Buffalo, 13, 14, 15; Cincinnati, 17 to 22; Detroit, 24 to 29; Pittsburg, 31 to Feb. 5; Cleveland, O., Feb. 7, 8, 9; Toledo, 10, 11, 12.

TONY DENIER'S HUMPTY DUMPTY: Jackson, Mich., 13; Paducah, Ky., 14; Cairo, Ill., 15; Evansville, Ind., 17; Vincennes, 18; Madison, 19; Columbus, 20; Louisville, Ky., 21, 22.

THOMAS W. KEENE: Baltimore, 10, week; Philadelphia, 17, week; Cincinnati, 24, week.

Boston.

Salvini did a tremendous business last week at the Globe, appearing in Othello, Hamlet, and The Civil Death. On the off-nights French Flats has been the attraction, the supporting co. of Salvini appearing in the principal roles. My remarks upon Salvini's performance will be postponed until next week, when I intend to give all of his performances in detail; hence my letter of this week will be quite brief. He will give but five more performances here. The large advance sale of seats insures crowded houses at every performance. A Debt of Honor is the attraction for the off-nights, with L. R. Shewell in the chief role, and all the principal members of this really excellent organization.

Dreams did a very large business at the Park last week, Willie Edouin, Jacques Kruger and Alice Atherton being the favorites. On Monday evening Steele Mackaye's famous play, Hazel Kirke. The piece has achieved a longer run in New York than any other stage production ever presented there, being now in its twelfth month, and still attracting large audiences nightly, while another co., under Mr. Mackaye's management, has for some months been playing it through the West and South with unbounded success. The engagement here is for one week only.

Mapleson's Opera co. did the largest business ever done at the Boston Theatre, the receipts amounting to $64,000. The co. has given universal satisfaction, Ravelli, the new tenor, creating a furore in all of his roles. This week The Masque of Pandora, with Blanche Roosevelt and Hugh Talbot in the principal characters. The production of this opera is an important event in the musical history of the time, as this is the first grand opera ever written with an English libretto. The selection of a subject from the pen of America's greatest poet adds greatly to the interest of the production; and it is the first serious dramatic treatment of any of Prof. Longfellow's poems. The adaptation for the stage has been done with a due regard for the beauty of Longfellow's words and with a few trifling exceptions the poem is retained intact. Where lines have been needed in the construction of the stage version Prof. Longfellow has supplied them; but the production of the work in its realistic form has been entrusted entirely to Bolton Rowe and Alfred Cellier. Following The Masque of Pandora comes Denman Thompson.

The Tourists remain at the Gaiety another week. They appear in a new specialty—a burlesque scene from Uncle Tom's Cabin, with Mr. Mestayer as Eva, and also some of the best music of The Spectre Knight is introduced. The engagement has been a very profitable one, and all the members of the co. are great favorites in Boston.

The Guv'nor is drawing crowded houses at the Boston Museum, be the weather fair or foul, and in spite of strong counter, attractions at other theatres; and it will be played all the week, excepting Saturday night, when the great comedian, William Warren, benefits by a performance of My Son. This will be the first change in seven weeks; but it is for one night only, by request of numerous patrons, who desire to see Mr. Warren in his famous impersonation of Herr Weigel.

At the Howard Athenæum this week William J. Scanlan, well and widely known when with his former partner, Mr. Cronin, and later as the leading actor of Minnie Palmer's co., appears in his new Irish drama of Tony O'Dowd. He is supported by Pearl Eytinge, Cassie Troy, Mollie Ravel and others. Aside from the drama, Mlle. Sara, the famous high-kicker, supported by a quartette of dancers, appears.

At the Boston Museum a first class variety bill is announced, among the engagements for which are the Flynn Sisters, Frank Johnson, Alice Montague, Ada Lanier, John C. Harrington and others.

Robert Butler's Humpty Dumpty comb. made such a hit at the Novelty Theatre last week that it has been re-engaged for this week.

Christy's Minstrels have made a big hit at Horticultural Hall, and appear until further notice.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Robson and Crane presented their latest success, Sharps and Flats, to big houses during the week, and succeeded in keeping them in one long and continual fit of laughter. The characters of Cutler Sharp and Dullstone Flat are old acquaintances in a new garb, and peculiarly adapted to Robson and Crane. Grace Thorne is a piquant, pretty little soubrette, and appears to advantage as Nellie, the daughter of old Dullstone Flat. A. S. Lipman was handsome and manly as Captain Everton. Annie Wakeman made a gay, dashing Lydia, and R. J. Dillon, as Pemberton, was the conventional villain. Next week, Kate Claxton in Two Orphans and Snow Flower, supported by C. A. Stevenson and her own co.

Academy of Music (Samuel W. Fort, manager): The Madison Square co. in Hazel Kirke have been doing a good business. It is a charming play and well acted. The stage setting was handsome and effective. C. W. Couldock, as the iron-willed old miller, acted with great power. Gustavus Levick, as Lord Travers, acted with good taste, and Henry Aveling made a very acceptable Aaron Rodney. W. J. Ferguson's Pittacus Green was a clever, original and refined piece of acting. Effie Ellsle, as Hazel, was very effective, particularly in the last act. Next week, T. W. Keene, supported by Henrietta Vaders and a strong co.

Ford's Opera House (John T. Ford, proprietor): Lancaster's comedy, The Guv'nor, was produced for the first time here by Mr. Ford's regular co. this week. Barton Hill is an excellent actor, and played the part of the stuttering Freddy with a naturalness that was delightful. Charles Hogandorp impersonated old Butterscotch, with a very nice sense of its relation to the other role, and won from the audience frequent and cordial applause. The hit of the evening, however, was H. C. Curley, as Macclesfield, Sr.; this was really a remarkable bit of character acting, and the actor was recalled in the most enthusiastic manner. John Reibert, as Gregory, and George Denham, as Jellicoe, were both excellent, while Lizzie Harold, Marie Bockel, Blanche Thompson were all that could be desired as Carrie, Kate and Mrs. Butterscotch. Next week: The Hoey & Hardie comb. in A Child of the State.

Monumental Theatre (Ad. Kernan, manager): The programme offered to the patrons of this house by the Hyde & Behman Comedy co. was an excellent one, and that it was appreciated was shown by the packed houses during the week. The co. is substantially the same that appeared here last year. Billy Barry was as funny as ever, and his stump speech was new and well received. Hugh Fay was the star Irish comedian of the troupe, and his acting in the farce, Muldoon's Pic-nic, very comical. Niles and Evans gave a good sketch as the Lum-Tum darkies, and Little Rosebud did some charming songs and dances. The Kernells, John and Harry, did the same old business they did before the war. Kitty O'Neil proved herself to be the female jig dancer *par excellence*, and Mollie Wilson sang several sweet ballads in the usual serio-comic style. Chas. T. Ellis and Clara Moore did a very pleasing German sketch, and were warmly received. The comedy-farce, Muldoon's Pic-Nic, was convulsively laughable, and served to introduce all the co. in their specialties. Next week: Prof. Ira Paine and his two sons, acrobats; Mme. Nelson and her trained pigeons; Love Sisters in sketches; Frank Carr, motto singer; Allie Drayton, serio comique; Cooney and Ryan, Dutch team; Jennie Engel, Daisy Remington and Lillie Howard, vocalists; Kitty Sharpe, jig dancer; W. P. Sheldon, comedian, and Flora Moore, descriptive vocalist.

Front Street Theatre (Daniel A. Kelly, manager): Business has been good this week and the bill a fair one. The sketch, Razor Mania, opened the performance, and though old, was neatly given by Billy Kennedy and several of the stock co. Gallagher and Mace gave a good act, and Lord and Van Leer appeared in the Colored Jubilee. Wild Harry gave an exhibition of his skill with firearms. In the drama—Faith; or, A Daughter's Wrongs—Mabel Florence appeared as Faith Moratt, and introduced her dogs, who performed some very clever acts. The play is intensely exciting, and abounds in sensational situations that appealed directly to the hearts of the gods in the gallery. The support was fair. Next week, Lizzie Mulvey and Barney Fagan, vocalists and dancers; Heltinger and Nibbe, Dutch team; Leonard and Jones, Kilkenny widows; Miles Morris, change artist; and Billy Kennedy. The drama will be The Wrecked Home, with Dan Kelly and stock co. in cast.

Maryland Institute (Sheffer & Whalley, managers): Uncle Tom's Cabin has been drawing fair houses and was withdrawn on Wednesday night, when the Two Orphans was substituted and given by nearly the same co. which appeared in Uncle Tom's Cabin.

Item: Next week Tom Thumb and his party of giants, midgets and wonders begin a short season at Masonic Temple.

Chicago.

Haverly's (J. H. Haverly, manager): Bartley Campbell's Galley Slave is not as strong as it was the last time it appeared here. Miss Gussie de Forrest is not satisfactory as Cicely Blaine. Mme. Majerom was good as Francesca, however, and made the hit of the piece, completely overshadowing the Cicely Blaine of the cast. Mrs. Stoneall, an old Chicago favorite, formerly of the Wood's Museum co., was fine indeed. Of the others, with the exception, perhaps, of Frank Evans, nothing very complimentary can be said truthfully. 10th, Pirates of Penzance.

Grand Opera House (J. A. Hamlin, manager): The Corinne Merriemakers created a good impression here and have done an excellent business. Corinne is a bright little actress and has a very good voice. The chorus of the organization and the boy quartette are also worthy of especial mention. The version of Cinderella that they play under the name of The Magic Slipper is full of miserable puns, and a great deal of the pretty music of the original piece is eliminated. 10th, Mr. and Mrs. Chanfrau.

Hooley's (R. M. Hooley, manager): Hobbies has been produced here so often by Nat Goodwin and his Froliques co. that it is a wonder that it draws at all. The genial Nat has had nothing to complain of at the box-office receipts for this last engagement. It was expected that he would produce his new piece, Ozone, at this time, but for reasons not given to the public this idea was abandoned. Mr. Goodwin was indisposed Tuesday and Wednesday nights and Wednesday matinee, on account of a sprained ankle, and consequently three performances of the week had to be omitted. Miss Daisy Ramsden, the accession to the co. since they were here last, is a very pretty, attractive actress. Miss Burville, also, in her new part, does it full justice. Mr. Goodwin is as intensely amusing as ever, and has recently added some new specialties, all of which are very taking. 10th, C. L. Davis comb.

Academy of Music (Wm. Emmett, manager): John Woodard, as the stellar attraction in California Through Death Valley, is not a success; neither is his piece. Howard Dorr and Son, Russell Bros., Haley and Boyd, Maggie LeClaire, Frederick Levantine and Polly Daly, in their specialties, contributed the most interesting part of the programme. Good houses were secured for each performance. The stock co. at this house is an unusually strong one. 10th, J. W. Ransone in Across the Atlantic, and Shed LeClair, Madge Aestan, Carrie Howard, Howard Dorr and Son in variety specialties.

Olympic Theatre (Z. W. Sprague, manager): The Rentz-Santley Novelty co., minus the lively Mabel Santley, has drawn crowds at every performance. The specialties in the first part of the entertainment were very good, but the burlesque Pretty, Pretty, was pretty flat. 10th, Thielman's Comedy and Specialty co. in The Phantom King, a spectacular piece in seven tableaux and a large ballet.

Fox's Theatre (Robert Fox, manager): The Leonzo Brothers, assisted by several canines, have played a piece entitled Dog Spy. This, with a variety olio, has succeeded in bringing together small audiences. 10th, variety olio, preceded by drama.

McVicker's (J. H. McVicker, manager): Maude Granger in Two Nights in Rome. 10th, Sarah Bernhardt.

Items: Salvini opens here Feb. 14, for a two weeks' engagement.—Sarah Bernhardt will play Adrienne Lecouvreur, Frou-Frou, Camille, and Phedre during next week.—Haverly's New Mastodons at Haverly's 17th.—Hyde and Behman's Novelty co. are engaged for week of 17th at Olympic.—A co. piloted around by a person of name of Crawford was stranded recently at Topeka, Kan. The members have returned to this city.—Ed Wolcott, agent for Agnes Leonard, was in Chicago this week.—Bernhardt will arrive here at 9:40, 10th.—H. M. Markham is reported to be playing The Mollie Maguires in country towns. He is the supposed star.—Miss Rena Maeder is in Chicago, having entirely recovered her health.—William Tell will be produced at the National Theatre 10th.—Mr. Keene's manager, William B. Hayden, was here 7th.—Dora will be on the Halsted Street Opera House stage 10th.—The interest of Bartley Campbell in the receipts of The Galley Slave comb. were attached by several of his creditors, 5th. The amounts of suits were Harry B. Bell and Katie Gilbert for $244.50, Lyman R. Willard for $16.10, and Frank R. Wallace, $60. The cases will not be decided until 25th, when Mr. Campbell will be here. Mr. James T. Latham, an attorney who makes a specialty of theatrical business, has charge of all four cases.—Jake Nunnemacher, of Milwaukee, is in the city.—John T. Raymond has been here this this week.—Rice's reorganized Bijou Opera co. play at Hooley's, 17th.—Mattie Vickers and Charles S. Rogers have made arrangements to star with co. of their own.—Ed Buckley passed through here, 3d, on his way to join John T. Raymond co.—Will J. Davis, the successful and able assistant manager of the Grand Opera House, is organizing a co. to play operas in Chicago and vicinity. He has secured some first-class talent, and will open shortly at the Grand Opera House.—John Dillon has reorganized, and his new season commences 10th. He is likely to succeed now he has freed himself from his entangling alliance with guaranteed attractions.—Little Corinne's other name is Kimball. She was presented with a number of elegant gifts during her stay at the Grand Opera House by her admirers.—Jake Murray will be Dillon's manager.—C. D. Hess, manager of Corinne Merriemakers, left for New Orleans, 8th.—Jessie Bartlett Davis will sing in the operetta, The Sleeping Queen, at Springfield, 12th.—Mr. George S. Knight appears in February at Grand Opera House.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Lotta's two weeks' engagement did not result in the overwhelming success anticipated by the management; in fact, her present season has pretty thoroughly demonstrated the fact that as far as Cincinnati is concerned Lotta's popularity is on the wane. That such is the case is mainly attributed to the class of plays composing her repertoire—inane dialogue and impossible situations, with the star in the foreground forming their leading characteristic. Little Nell and the Marchioness and Musette made up the week's programme, and a series of very light houses witnessed their representation. The former play, by the late John Brougham, is really the most attractive in her reportoire, and, as a natural consequence, the one in which Lotta most rarely appears. Bradshaw's impersonation of Dick Swiveller is hardly up to the average, and renders Ed Marble's absence the more conspicuous. Julia Hanchett, in the eccentric role of Sallie Brass, proved herself an admirable actress. For the current week Bartley Campbell's Galley Slave comb. will hold the boards, followed, 17th by Fun on the Bristol. 24th, Salvini.

Pike's Opera House (Louis Ballenberg, manager): Joseph Jefferson terminated his engagement 5th, and from both a monetary and artistic standpoint the week can be recorded as one of the most successful this season. The Rivals was given in almost faultless style during the entire engagement, (with the exception of 8th, when Rip Van Winkle was put on), the star's performance of Bob Acres being the principal feature. Frederic Robinson, Maurice Barrymore and Mrs. Drew in their respective roles were excellent, and assisted in making the most attractive cast witnessed by Cincinnati audiences for several seasons. For the present week Manager Ballenberg will afford his numerous patrons an opportunity of attending Minnie Palmer's Boarding-School. Pigeon, Miss Palmer's new play, will be produced for the first time in Cincinnati 10th. Emily Soldene and her comic opera co. are underlined for 17th, followed, 24th, by Thos. Keene; 31st, Sarah Bernhardt, for four nights; Feb. 4 and 5, the Rive-King Concert co.

Heuck's Opera House (James Collins, manager): Edgewood Folks, with the versatile Sol Smith Russell as the exponent of the leading character, scored a success during the past week at this house. Mr. Russell in his peculiar line stands unequalled, and assisted by his remarkably strong support, his success is not to be wondered at. For the current week Agnes Leonard in Woman's Faith, followed 17th by Leavitt's Rentz-Santley co. 24th, Frank Chanfrau in Kit.

Celiseum Opera House (James S. Edwards, manager): The excellence of the programme sufficed to fill the house nightly. The American Four in their acrobatic song-and-dance acts, and the Comedy Four in sketches, met with decided favor. Both teams are booked for the Buckingham Theatre at Louisville for week of 10th, and I predict for them a successful season. For present week Manager Edwards announces the following attractive cards: Bobby Newcomb, the Morris Brothers, DeWitt Cook, club-swinger; Harry Lloyd, J. L. Manning, Weston and Hanson in musical sketches, Claudio Faroine, and last but not least, little Frankie.

Vine Street Opera House (Thomas E. Snelbaker, manager): Charley Lord's numerous admirers have testified to their appreciation by crowding The Goldmine nightly. Charley will remain for a second week, as will also Murray and Murphy in their sketches, and Virgie Jackson in her specialties. Charley Yale, in addition to his manifold accomplishments, is one of the best stage managers in the country, and none of the annoying waits between acts, usual at most theatres, are inflicted upon the frequenters of this house. Among the new people announced for week of 10th are Keating and Sands, Ada Holmes and George H. Wood. Louise Montague, who closed her highly successful engagement 9th, ranks as one of the very best serio-comics on the variety stage.

Items: George Miller, in advance of the Galley Slave comb., arrived 5th.—Manager Miles' Juveniles rendered The Little Duke at the Grand Opera House Sunday, 9th.—Several of the out-of-town correspondents are complaining of uncourteous treatment at the hands of the Cerberus at Heuck's, and are hauling that official over the coals as a sort of retaliation.—Bob Miles is suffering from a broken knee-cap, and his M. D. prescribes a thirty days' relaxation from business cares. Consequently Bob will not purchase that promised season ticket for the Music Hall opera festival.—Col. Tom Snelbaker, of the Vine Street Opera House, left for Cleveland 8th.—Business Manager Taylor departed for Cleveland 4th, to look after the interests of his principal, Joe Jefferson.—The *Commercial's* dramatic man, in his issue of the 9th, announces the accession (?) of Alice Oates to Bob Miles' Revellers. The fact I communicated to THE MIRROR'S numerous readers in my letter dated Jan. 3; but Charley was never noted for possessing a nose for news.—The Boston Ideal Opera co. passed through Cincinnati 5th.—Manager Jim Edwards and wife appeared at John Morrissey's benefit in Louisville 6th, and pronounced the affair a bumper, financially and artistically.—Louise Montague is the wife of Bobby Newcomb, and was at one time one of the leading members of Clara Louise Kellogg's English Opera co.—Manager Snelbaker takes the entire Vine Street Opera House troupe to St. Louis shortly. The Colonel is rapidly developing into one of the livest showmen of the country, and is enlarging rapidly his circle of admirers.—The probability as to how long the effervescent Oates will illuminate The Revellers is an unsolved conundrum.—The spectacle of Jim Collins escorting a wagon load of Agnes Leonard lithographs, and soliciting space, with the thermometer at zero, is a harrowing one.—Notwithstanding the increase in its price, the circulation of THE MIRROR is steadily being enlarged.

New Orleans.

Academy of Music (David Bidwell, manager): Fanny Davenport and comb. have been doing much better business at this theatre than was done during the first week of their engagement. The fact of her opening, however, with a failure (An American Girl) has considerably affected her business, even after its withdrawal. Leah, Lady of Lyons and Pique have constituted the repertoire this week. Edwin Price appeared as Nathan in the first-named play, and did very creditably. George Morton as Matthew Standish attracted very favorable attention, as also did Henry Lee as Col. Standish. Decidedly the best piece of acting Miss Davenport has given us is her Mabel Renfrew in Pique. In Leah, although good as a rule, she is sometimes too light in her style of acting for the part. The society drama and the higher walks of comedy seem better suited to her than any other class of plays. Rice's Surprise Party are billed for 9th, one week, in Revels.

Grand Opera House (Thomas A. Hall manager): The Gosche-Hopper Comedy co. in One Hundred Wives, although originally booked for only one week, extended their engagement for another week. Business has been very good, and the play appears to have given fair satisfaction. N. C. Goodwin will be probably the next attraction at this house. Sale of seats for Sarah Bernhardt's engagement commences 21st.

French Opera House (M. de Beamplan, manager): Aida has been again this week the principal attraction at this theatre, and Mme. Ambre and Messrs. Tournie and Utto have won new laurels by their handsome portrayal of the roles of Aida, Rhadames and Amonasro. This opera has been [illegible] times this season, and appears to [illegible] well now as when first produced. [illegible] 8th Halevy's grand opera of La Juive will be produced, and between the third and fourth

acts Mme. Ambre will sing the aria of "Salut a la France," from La Fille du Regiment. At the matinee on Saturday La Fille de Mme. Angot will be sung again, with Mme. Ambre as Mlle. Lange, and M. Pellin as Ange Pitou. Carmen is being actively rehearsed for early production.

St. Charles Theatre (David Bidwell, manager): Leavitt's Burlesque co. have been playing the second and last week of their engagement at this house to good business. La Fille du Tambour-Major has been the attraction. It is an improvement over Carmen, and has given better satisfaction. On Thursday evening Miss Mullholland took Miss Dolaro's part of Stella. The change was for the better. Lewis Finck, as Captain Robert, was a success, and Mr. Robson, as the old Duke, gave a very clever bit of comedy acting. The ballet attracted the same favorable attention as it did the first week. On the 7th Orpheus will be produced for the first time. Much attention has been bestowed upon the scenery and rehearsals of this opera, and a success is anticipated. On the 9th, Annie Pixley in M'liss, and week.

Varieties Theatre (Wood & White, managers): The Gilmore and Benton Consolidated Shows are still the raging attraction at this theater. During the current week the management have announced that twenty-five per cent. of the receipts will be given to a fund for the improvement of the Shell-Roads here. Business has been fair, and the attractions have, many of them, proved quite popular. Changes of bill are of frequent occurrence, and so interest is kept up. No succeeding attraction is yet announced.

Items: Frank Grey, representing Joseph Brooks, manager of Leubries' Theatre, Memphis, came to this city several days ago in order to institute legal proceedings against the Gosche-Hopper Comedy co. for breach of contract. It appears that the co. contracted to appear at the Memphis Theatre one week, commencing Jan 3. Just before coming to this city the agent telegraphed to Memphis asking to be released from the first night. The request was refused, and Mr. Brooks instructed his representative at Memphis to advertise the co. and bill the city. The result is that the co. remain here for the week, and to-day (Jan. 7) writs of garnishment and attachment were served on Manager Hall, of the Grand Opera House, looking to the attachment of the co.'s share in the receipts. A suit for damages is also being instituted against Messrs. Gosche and Hopper by Mr. Brooks. I believe defendants claim that under some special arrangement they were justified in their course.—George Morton is here with Fanny Davenport, having been especially engaged and sent for after the failure of An American Girl. This gentleman is well and favorably known in the city, having been a member of stock companies both at the Academy of Music and Grand Opera House. While at the former theatre he was married to Louisa Hawthorne, since deceased.—Each holder of a ticket to the French Opera matinee for Jan. 8 will be entitled to a chance in a lottery of a number of gold and silver watches. The same inducement is offered to patrons of the Grand Opera House on the evening of Sunday, Jan. 9.—Dan Rice's advance agent's boat, Star of the West, has been launched from the Hauley ways opposite this city. Mr. Gilbert started immediately up the river to advertise the show. A private entertainment was given at the boat before she left.—Theatrical affairs have been unusually dull for managers lately. The terribly inclement weather has been partly the cause.—Manager DeBeauplan, of the French Opera House, has invited the commanding officers of the militia and their respective staffs to visit his theatre and occupy private boxes on Saturday evening, Jan. 8, after the parade in celebration of the battle of New Orleans.

Philadelphia.

There is something in Bernhardt. She came, saw and conquered the most critical audiences of the country, and even under terribly bad management in a *blase* theatre, bore away from this city more money for one week's performance than any other of her tour, except the first week in New York. The critics all pitched into her wickedly, but she conquered them, the ablest, Clarke Davis, of the *Inquirer*, coming out finally and declaring that in Frou-Frou and Camille she has both soul and genius, qualities positively denied her at first. The shekels she took from our city aggregate $25,803, of which eight per cent. goes to Abbey; and so successful has she been that he has extended the engagement, and will pocket nearly $150,000 clear profit off of the enterprise. She will be back here again in April, and will appear either at the Academy of Music or at the Opera House.

Col. Mapleson turned the management of affairs for his Grand Opera co. over to T. B. Pugh, our local "lecture man" of phenomenal success. Bad as the weather was, the Academy was well filled Monday night to witness Aida, with Campanini and Valleria in the cast. The performance was admirable throughout, and made the season a pronounced success.

At the Chestnut Street Opera House the Voyagers in Southern Seas would have scored a great success before this but for the unfortunate accident to Ariel, the flying dancer. Owing to a maladjustment of some delicate mechanical appliance she fell on Wednesday night and sprained her left ankle. She will reappear this week, and the vast auditorium will be crowded every night. This spectacle is the finest ever presented here, and it deserves the good words that are printed about it.

Joe Emmet put in an appearance at the Walnut, according to promise, Monday night, and was sober, too. He played well and was cordially welcomed by a full house. His business is always good here. Manager Goodwin still keeps up the threat of putting in a stock co. next season. Some of the combs. have not paid for the gas, and others have not paid expenses.

Charley Mendum has done evenly well all this season at the Arch Street Theatre. He has had a fair run of attractions, and these, with the popularity of the house, have caused the ducats to flow in quite liberally. This week Neil Burgess is doing the Widow Bedott to rather a light business.

There was a good house at the Chestnut Monday night to welcome back to our city Mr. W. E. Sheridan, an old stock favorite. He will play to paying houses. The former manager of the theatre, Mr. W. D. Gemmill, came from a rural hospital to sustain the part of Bassanio to Sheridan's Shylock. Gemmill is one of the best fellows who ever lived, personally, but he is no actor, and ought never to have been a manager. The stage has been his ruin, because it was a mischosen profession.

Wood's Museum is doing a thriving business, and the co. is improving rapidly. Miss Lillie Hinton, Mrs. Bessie Hunter and Miss Esther Williams, Mr. C. D. Herman and Jay Hunt are developing into useful players, and if they are not spoiled by an over-indulgent public must do well in future. Much credit is due for the Museum's success to the efforts of Mr. Q. C. Brown, the treasurer, who is a sharp business man and a real good fellow.

The variety theatres are all under the ban of Mayor Stokley until after the election next month; but the Grand Central and National are doing well this week without drinking and smoking. The most objectionable houses remain closed under his Honor's order, and about three hundred innocent people are kept out of employment.

Item: Mrs. Susan Price, mother of Lizzie Price Fechter, Kate Price Hackert and Susan Price, actresses, died in this city on Saturday.

St. Louis.

Grand Opera House (John W. Norton, manager): The season of English Opera just closed here has been one of the most successful ever given here. Marie Roze has been the prime attraction. She appeared during the week as Aida, Helen of Troy and Margherita in Boito's Mefistofele, and as Carmen, making fine success in all these roles. Ostava Borrani was also warmly received as Leonora, Matilda in William Tell, and Saturday night she will appear as Marguerite in Gounod's Faust. The support to the prima donna has been very good, Messrs. Carleton, Conly, Tilla, Gus F. Hall (who joined the co. here), Misses Anadale, Schirmer, all doing clever and capable work. The tenors were neither particularly strong, Mr. Byron not being up to the standard. Sig Perugini was passably good, however. Next week Fun on the Bristol.

Olympic Theatre (Charles Spalding, manager); Minnie Palmer has been doing her imitations of Lotta with Our Boarding School and her new play of Pigeon. In the former piece Scanlan is greatly missed; in the latter, a very light and flimsy affair Miss Palmer did something in the Nan the Good for Nothing style. Her co. did all that was required of them, which was not much. Next week Herne's Hearts of Oak will be given.

Pope's Theatre (Charles Pope, manager): The Big Four Minstrels have done an excellent business during the past week. Johnny Morton has a good portion of the show on his shoulders, and carries it most creditably. He is fast taking a prominent place as a clever comedian. John Williams' act of ventriloquism, Keating and Sands musical act, the Big Four song-and-dance, were fine features. The vocal and instrumental talent is exceptionally good. Next week: H. A. Jarrett's Cinderella party will open an engagement.

Items: Building on the new Theatre Comique will soon begin; McElfatrick, the Louisville architect, will get up the plans.—A rumor that Mrs. Zelda Seguin-Wallace had been engaged by the Strakosch-Hess troupe is denied by them.—The sale of the Bernhardt seats will commence at the Opera House Jan. 17.—Her engagement here opens Jan. 24.—Lillie Hall and her troupe of burlesquers are the attractions at the Globe Theatre this week.—The Crystal and Alhambra Theatres are running along under smooth sailing, and get their share of business.—Members of the disbanded Nathal co. are returning to St. Louis. The *Post-Dispatch* of the 5th says that Louis Nathal had eloped with Mrs. Louise Lester, but this was denied by members of the co., who say that they had been offered engagements in California and had accepted them, going there to fulfil them.

Alabama.

TALLADEGA.

City Hall: Katie Putnam supported by her own co., appeared 1st in Lena the Madcap, to good business. Booked: 19th and 20th Julia A. Hunt co.; Thompson's Around the World co. 21st.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Collier's Banker's Daughter co. 4th to a very large house. The audience enthusiastically applauded the excellent acting of the capital artists, F. C. Bangs and Mrs. Charles Walcot dividing the honors of the evening. The Banker's Daughter is one of the strongest modern plays ever seen in Mobile. Annie Pixley as M'Liss 8th. Leavitt's Grand English Opera Burlesque co. 10th and 11th.

Item: The Cowbellions, a mystic society and the mother of mysticism in the South, gave its semi-centennial representation to a house literally packed, 6th. Scenes taken from ancient mythology were grand in the richness of their portraiture.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager). Neil Burgess as Widow Bedott played to a fine audience 7th. It was fully enjoyed, and well merited the liberal applause it received. Haverly's Genuine Colored troupe played on the 8th to the largest house of the season. They have made great improvement since last here, and although compelled to omit some scenic effects, owing to their baggage being delayed in transit, gave a splendid performance.

New National Theatre (J. K. Newton, manager): This house closed 8th on account of the refusal to license the bar. The co. disbanded, and we are to have no variety theatre, unless some enterprising man steps in willing to run one on temperance principles. Departures: Three Planets, Miss Georgie Melnotte and Crossley and Elder, to New York; Lou Williams, to Providence; Charley Burnham and James Roche, to Boston, where they will at once reorganize Roche's Road Show, and play the New England circuit before the close of the season.

Item: A bit of business not on the bill was performed at the Roberts Opera House, 7th, but not before the house. At the close of the first act, just after throwing the stage tramp through the window, the Widow, on going down to the dressing-room, found a genuine footpad forcing an entrance through a low window, and so far in that another minute would have sufficed for him to clean out the dressing-rooms, etc. Neil gave him a bounce that landed him on the ground, some ten feet below, and without a word he disappeared.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Jane Coombs played Gilbert's comedy Engaged to a small house 6th. Neil Burgess and co. played Widow Bedott to good houses 7th and 8th, with matinee, giving us the jolliest entertainment we have had this season.

Grand Opera House (Clark Peck, proprietor): Fakir of Ava and Whiston have been drawing medium-sized houses. The Fakir is much like other Fakirs, and Whiston, though an old veteran, is the spice of the entertainment. Coming: Haverly's Hundred, alias Colored Carnival 11th; Abbey's Humpty Dumpty and Tyrolean Warblers 12th.

New Haven Opera House (Near & Clark, managers): Sternberg, Fritch and Wilhelmj as pianist, soprano and violin virtuoso, gave a pleasant concert the 3d to an audience which, if small, was very select. Sternberg and Fritch are clever artists, but Wilhelmj is a great one. Coming: 18th and 19th, Willie Edouin's Sparks co.

Items: Nella Brown, of Boston, elocutionist, is to read here soon.

WATERBURY.

City Hall (Jean Jacques, manager): 8th, Haverly's Colored Minstrels to a packed house. They gave one of the finest minstrel performances that has ever visited us. Booked: 15th, Abbey's Humpty Dumpty; 17th, Josh Whitcomb; 18th, four nights, Charlie Collins, assisted by the G. A. R., in Reward, or the German Senator; 28th, Hazel Kirke.

BRIDGEPORT.

Opera House: 7th, Buffalo Bill in Prairie Wolf, his best drama, to very large house.

Item: P. T. Barnum arrived home 7th. Before his illness he tipped the beam at 215 pounds; he now weighs 143½. He will remain at his country-seat, "Waldmere," until thoroughly recovered.

DANBURY.

Opera House (J. S. Taylor, manager): Duprez & Benedict's Ministrels, 5th, to large business.

Colorado.

DENVER.

Palace Theatre (Ed. Chase, proprietor): The Hallidays closed one of the most successful years that this house has ever experienced. Mr. Chase has proven himself fully equal to all emergencies. Ed Perry, as stage manager, is certainly all that any man could be in his place. The new afterpiece, Gentiles, is, as usual, drawing immensely. The programme is very well arranged, and the people all come up to expectations.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Kate Claxton comb. gave The Snow Flower and Two Orphans last week to moderate houses. Miss Claxton was greatly missed, and has the sympathy of our people in her sad loss. Florence White, who took Miss Claxton's place, is quite pretty, and made a most favorable impression. Mr. Stevenson appeared for the first time during the week, on Thursday, as Pierre and the Chevalier. John McCullough commences a two weeks' engagement in Richelieu, 10th.

Ford's Opera House (John T. Ford, manager): The Hoey and Hardie comb., last week, in The Child of the State, to fair houses. Mr. Hoey seems to have quite recovered, and appeared at his best as Gros Rene. Eleanor Calhoun 20th, as Juliet, Barton Hill as Romeo, Frank Lawlor as Mercutio, and Mrs. Germon as the Nurse. The Hunchback, Love's Sacrifice and Daniel Rochat during the week.

Theatre Comique (Jake Budd, manager): The principal attraction this week is Ella May's Blonde and Folly troupe. The specialty artists are Thomas and Leary, Lottie Rousselle, Etta May, Louis and Emma Alfredo, the O'Brien Brothers and Gallagher and Mack. Clark and Edwards, Frank White and Lillian Dayton are retained from last week. Jake O'Neil has a benefit Friday night.

Abner's Music Hall (E. Abner, manager): The Spanish Students last week and until the 18th.

Items: Mrs. Laura Dainty, in readings, at Metropolitan M. E. Church 4th, to a small house.—The weather for the past two weeks has been almost too much for amusement-seekers.—Lulu Veling, a girl twelve years old, said to be a wonderful pianist, is to appear at the Congregational Church 21st, assisted by other talent.

Georgia.

ATLANTA.

DeGive's Opera House: The Mendelssohn Quintette Club, with Camilla Urso as violinist, and Marie Nellini as prima-donna, gave an excellent musical entertainment, 5th, to a good-sized audience. A crowded house greeted Annie Pixley on her return here the 6th, under the management of J. E. McDonough and R. Fulford. She is a great favorite here, and was called before the curtain after every act. The support is good. Rice's Surprise Party held the boards the 7th, in Revels, to a large audience. They seemed to give satisfaction, although there is nothing new in the performance. Leavitt's English Opera Burlesque is billed for the 13th.

Item: There seems to be some doubt as to Sarah Bernhardt's appearance here Feb. 16, as the Opera House is engaged for that night by Frank Mayo, and he wants $300 to relinquish his claim.

MACON.

Ralston Hall (Turpin & Ogden, managers): Collier's Banker's Daughter opened for one night, 6th, to a crowded house, and gave a good performance. Billed: Bergers, 15th.

Masonic Hall (E. D. Irvine, manager): Mendelssohn Quintette Club of Boston, supporting Camilla Urso, 3d, to good business.

Item: The free-list heretofore extended to city Aldermen is abolished, and our new Council has also put the license tax at a nominal figure; hall shows, five dollars for each entertainment.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Booked: Wallace Sisters, 17th and 18th; Katie Putnam, 24th and 25th; Robson and Crane, 27th.

Item: Manager Miles, of the Juveniles, booked for the 14th, has cancelled his engagement.

SAVANNAH.

Savannah Theatre: The Jolly Pathfinders filled the boards 3d and 4th, to very poor houses, followed by R. E. J. Miles' Revelers to poor business. Collier's Banker's Daughter is booked 10th, 11th and 12th. Recently theatricals have been poorly attended.

Indiana.

INDIANAPOLIS.

English Opera House (Will E. English, manager): Rial's Humpty Dumpty to fair business, 3d, 4th and 5th, followed by Charlotte Thompson the balance of the week in Planter's Wife, Jane Eyre and East Lynne, to crowded houses. Miss Thompson still remains, as of old, a decided favorite in this city. She still maintains that power, with all its perfect polish, that made her such a noted emotional star. The support was fair. Booked: Bijou Opera co. 10th, 11th and 12th; Pinafore, by the Indianapolis Light Infantry, 13th, 14th and 15th.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Haverly's Mastodons, to good business, 4th and 5th; a poor show. The balance of the week was filled by Fun on the Bristol, to fair houses. This excellent comb. gave all that was expected of a talented party. Kate Castleton, the new addition to the party since its last appearance here, is a strong artist, and merited the just applause she received from night to night. Booked: Gosche and Hopper's One Hundred Wives co., 10th, 11th and 12th.

Park Theatre (J. B. & G. A. Dickson, managers): Snelbaker's Majestics to one of the largest paying houses of the season, 3d. A weak variety party will fill all necessary comment. Booked: Frank Mayo, 10th, 11th and 12th; Lotta, 13th, 14th and 15th.

Items: The Grand Infanta Orchestra and Brass Band, under the leadership of Louis Vogt, are rehearsing twice a day, preparatory to their departure to join McGeachy's Grand Infanta comb. east. Their music is a wonder, and undoubtedly this juvenile party of talented young musicians will create a furore throughout the country.—During the performance of Jane Eyre at English Opera House on the afternoon of the 8th, quite an amusing incident occurred. When Miss Thompson made her first entry on the stage as Jane Eyre, to look upon the picture of her deceased uncle, Reed, whom it is supposed she loved so dearly, she was surprised to find hanging, in a very promiscuous manner, a large picture of Gen. Grant. The Vice-President "non est," W. H. English, sat viewing the performance from the family box, and as his eyes fell upon the picture of the "General," an expression flitted across his features which clearly betokened that he was in a "midsummer night's dream," and no doubt exclaimed, "What fools these mortals be!"—The Corinne Merriemakers, who made such a decided hit during the holidays, return Feb. 3d, 4th and 5th, by special request, to English Opera House.—Charlotte Thompson played to a $427 matinee at English Opera House on the 8th, at 25 cents to all parts of the house.—Charles Osborn, of the Corinne Merriemakers, is making a decided hit as Button in The Magic Slipper. The Western press speaks highly and comments at length upon the talents of this rising boy comedian.—Both the Academy of Music and the Zoo have played to excellent variety houses the last week.

KOKOMO.

Opera House (D. T. McNeil, manager): The Claire Scott co., of rather light calibre, held the boards Dec. 30, 31 and Jan. 1 in Lucretia Borgia, Camille and Two Orphans, to small business. Jay Rial's Pantomime troupe, in Humpty Dumpty, appeared 6th, to a crowded house. Entertainment first class. Bookings: Laura E. Dainty in readings, 12th; Arlington's Minstrels, 14th; Mattie Vickers, 24th.

Items: Frank L. Bixby, the manager of the Claire Scott co., after playing two nights, telegraphed for a date at Peru, with the intention of jumping the town without filling his dates; but Manager McNeil got on to his little game and politely informed him that he would have to fill his dates before a stitch of wardrobe could leave the house. The dates were filled and the co. went its way.—Charles H. Havens, of this city, a member of the J. G. Stutz Dramatic co., was married at Charleston, Mo., Dec. 22, to Miss Ion Ewing Coates, of Paducah, Ky., also a member of the Stutz co.—John C. Garr, a singer of considerable fame, is arranging for the production of The Bohemian Girl, assisted by local talent, at an early date.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): William C. Mitchell's Pleasure Party in Our Goblins, 3d. The co. is composed of some very clever people and delighted a fair audience. Charlotte Thompson appeared in The Planter's Wife, under the auspices of the Richmond Light Guards, the 5th. This piece, which Mr. Tillotson is pleased to call a comedy, is an amalgamation of melodramas, devoid of plot. Snelbaker's Majestic Consolidation drew a jammed house, 6th. The public was somewhat disappointed, as the character of the entertainment was not what they expected. A very large audience greeted Jay Rial's Humpty Dumpty troupe, 8th. The performance given was a very creditable one.

Items: Frank Mayo comes 17th.—John B. Gough, 18th.—Snelbaker's band, while serenading here in a large bob sleigh, were precipitated over the brow of a hill. Quite a number of limbs, fingers, etc., were bruised, and a few of the instruments were so battered that it was impossible to use them.

FORT WAYNE.

Academy of Music, (H. S. Mensch, manager): Frank I. Frayne and co., 1st, to fair matinee and good evening. Bookings: Lotta, 10th; Haverly's New Mastodons, 15th; John B. Gough, 17th.

Grand Opera House (H. S. Mensch, manager): Fun on the Bristol to fair business, 3d. Bookings: Frank Mayo in Van the Virginian, 13th; C. L. Davis, 21st and 22d.

Bijou (Edward Chrissie, manager): Fair co. to fair business during the past week. Departures: Shed LaClair and Madge Aiston to Chicago; Holland Bros. and Mme. Violetta to Indianapolis; The Two Brazziers to Chicago; Sadie Hazzon to Grand Rapids. Arrivals: Hogan Bros.; Pauline Ames; Baughman and Butler, the Burtons, Charles Ghidden and Edith Lyle. By special permission Dan Mason's Crowded Hotel will be given during ensuing week.

VINCENNES.

Green's Opera House (Wm. Green, manager): Nothing this week.

St. John's Hall (Charles Heidenreich, manager): Young Men's Dramatic Club 8th. Booked: Tony Denier, 18th; Deacon Crankett, Feb. 2; Buffalo Bill, March 4.

Delmonico Varieties (John Smith, manager): The principal attractions are George W. Ray, Ed Smith, Phil Kuntz, George Cooper and E. Tappen.

Items: At Policemen's ball, Dec. 31, Geo. W. Ray of the Delmonico won silver goblet as the best clog dancer.—Charlie King is in town again.

PERU.

Concord Theatre (Andree and Clark, managers): Theatrical amusements have been very dull dull the past few weeks. Booked: Agnes Wallace-Villa co., 13th, in A Child of the State; Rogers and Mattie Vickers co., 21st, 22d.

Items: Mr. and Mrs. G. S. Knight have cancelled their engagement for the present.—Col. J. H. Rice, business manager of Agnes Wallace-Villa co., is in the city, billing the town for his co.—A number of our prominent citizens gave a charity ball at Bradley's Opera Hall, 6th.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Fun on the Bristol, 4th, to good house. Galley Slave, 10th. Lotta, 11th. Frank Mayo in Van the Virginian, 14th.

WABASH.

Opera House (A. H. Benham, manager): The Claire Scott comb. opened in Lucretia Borgia 3d, followed 4th by East Lynne, and closed 5th with Two Orphans. The co gave satisfaction, though business was light. Booked: Remenyi Concert co. April 7.

Union Hall: Low J. Beauchamp gave humorous readings here 3d to good house.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Sol Smith Russell in Edgewood Folks, to very large business, Jan. 1, and matinee. The audience testified their appreciation of the comedian by repeated calls before the curtain. Jarrett & Rice's Fun on the Bristol, to a large and appreciative audience, 5th. Coming: Nat Goodwin's Froliques, 10th; Lotta in Musette, 12th; Bartley Campbell's Galley Slave, 13th; Frank Mayo in Davy Crockett, 15th.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager): 4th, Snelbaker's Majestics, to fair house. 5th, second appearance of Mitchell's Pleasure Party, to very large house. Coming: 13th, Arlington's Minstrels; 14th, one of Rice's attractions.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Haverly's New Mastodon Minstrels played here 3d to big business. Booked: Bartley Campbell's Galley Slave, 11th.

BRAZIL.

Turner's Hall (Abe Turner, manager): Nothing new this week. Booked: Agnes Wallace-Villa comb 29th; Joseph Lewis Feb. 1 to 5.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): The Strakosch Opera co. had a very large house 10th—probably over $1,000 taken in.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): Anthony and Ellis' Uncle Tom's Cabin comb. Dec. 31 and Jan. 1, with matinee on New Year's day. The houses were packed. Coming: Pirates of Penzance, 17th; Rive-King Concert co., 22d; Gooshe-Hopper One Hundred Wives comb., 25th; Gilmore and Benton consolidation, 28th.

Durley Hall (Dr. George Smith, manager): Frank S. Chanfrau in Kit, the Arkansas Traveler, to a big house, and gave fine satisfaction. Coming: Rice's Evangeline, 12th; Rentz-Santley comb., 14th.

Items: The approaching marriage of Mlle. Litta and H. L. Cleveland, the tenor of the Litta Concert co., is announced in the near future, and as the information comes from the lady herself, it must be a settled thing this time.—A convention of the managers of halls of the State, outside of Chicago, has been called to meet in this city on the 20th. The aim of this meeting is to devise means to protect themselves against snap combinations and snide shows, and also to regulate the number of attractions which they will play each week during the season, and in this way secure better houses, thereby making more money for themselves and for the managers of combs.—Messrs. Tillotson & Fell have contracted with Gilmore and Benton's Majestic consolidation to play them over their Illinois circuit, commencing on Jan. 24, at Springfield; Decatur, 25th; Ottawa, 26th; Joliet, 27th; Bloomington, 28th; Peoria, 29th.—Minnie Palmer comb. has written for one week on the circuit, commencing Feb. 1.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Pirates of Penzance 3d, to a large and refined audience. Booked: Jan. 12, Big Four Minstrels; 15th, Rice's Evangeline co. in Calino; 19th and 20th, Janauschek; 21st and 22d, Herne's Hearts of Oak; 31st, George S. Knight in Otto.

Item: The gas burned so low for the Pirates that the ushers seated the arrivals candle in hand. However, the defect at the meter was remedied before the curtain rose.

AURORA.

Opera House: Litta Concert co. well entertained a full house, 4th. Booked: Corinne Merriemakers, 11th and 12th, and one matinee; Sol Smith Russell, 18th; the Rive-King Concert co., 20th; April 2, Kate Thayer Concert co.

Items: The Emma Abbott date is indefinately postponed. Miss Emma Baker, one of Aurora's young ladies, is now with the Rive-King Concert co., who appear here the 20th.

DANVILLE.

Lincoln Opera House (Lester Davis, manager): Edgewood Folks, 31st; Snelbaker's Majestic comb., Jan. 1. Both drew large audiences.

Gaiety (John Long, manager): New faces this week are: Wells and Sylvano, Morton and Miles, Nellie Montague and Dolly Foster.

Item: Sunlin and Durell dissolve partnership, the latter joining his brother Frank. They will be known hereafter as the Durell Bros.

ALTON.

City Opera House (J. McNulty, manager): Gotthold's Plantation Minstrels came 1st, to large business, and gave a very poor performance.

Mercantile Hall (Levis & Detrich, manager): California Crayon co., 3d and 4th, to very poor business. Outside of Frank Drew, the star, the performers were about as good as the attendance. Billy Arlington, 7th and 8th.

DANVILLE.

Opera House (Frank C. Angle, manager): Rial's Two Orphans, 3d, to fair house. Prof. Zera, elaborately billed for the week. Hill's All the Rage, 18th; Barney Macauley, 20th; The Harrisons in Photos, 25th.

Item: Package for Frank Avery and letters for agent, both of New York Humpty Dumpty troupe, in post office here.

ROCKFORD.

Brown's Hall (W. J. C. Norman, manager): Milton Nobles as Jack Ryder in A Man of the People, here Jan. 6, giving a fine performance to large house, as he is a great favorite. Booked: Helen Potter's Pleiades, Jan. 25. Mitchell's Our Goblins, Jan. 27.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Jay Rial's Uncle Tom's Cabin, to crowded houses, 6th and 7th. The co. is a good one and the play, although old, took well. Coming: Rice's Evangeline, 11th.

ROCK ISLAND.

Harper's Theater (Benjamin Harper, proprietor): Gulick and Blaisdell's Minstrels to small house; show fair. Pirates of Penzance to a good and well-pleased audience 7th.

Iowa.

COUNCIL BLUFFS.

Dohany's Opera House): The Chas. Forbes co. 4th and 5th to good business. The presentation of the Black Diamonds on the 5th was very exciting, and the audience was perfectly delighted with it. Janauschek appeared on the 6th as Mary, Queen of Scots, in Mary Stuart; 7th, as Lady Deadlock and Hortense, in the dramatization of Bleak House; 8th, as Countess in Mother and Son. Booked: Our Goblins, 15th; Gulick and Blaisdell's Minstrel Congress, 22d; Maud Granger in Two Nights in Rome, 24th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Counterfeit comb. Dec. 31 and Jan. 1 and matinee, to good business. Heywood's Minstrels 5th and 6th, to fair audiences. Booked: Janauschek 10th and 11th;

Two Nights in Rome 22d; Miss Joshua Whitcomb 27th and 28th.

Academy of Music (William Foster, manager): Booked: Mitchell's Pleasure Party 10th and 11th; Gulick and Blaisdell's Minstrels 20th; An Arabian Night 31st.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Gulick-Blaisdell's Minstrels 3d, gave very satisfactory entertainment to $160 house.

Items: Rial and Draper have changed their date to 15th.—Big Four Minstrels have written for 13th.—An Arabian Night changed to 29th.

DUBUQUE.

Opera House (G. D. Scott, manager): The Rive-King Concert co. comes 11th. Gulick and Blaisdell's An Arabian Night reappears 18th. Prof. Morse, 20th, under auspices of Library Association. Mitchell's Pleasure Party, 25th.

Items: Mrs. Scott-Siddons has cancelled her engagement of 6th, also Pirates of Penzance, 7th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Gulick and Blaisdell's Minstrels 8th, to fair house.—D'Oyly Carte's Pirates of Penzance 5th, to a large and fashionable audience. The opera was presented in excellent style. The home talent of this city, fifty voices, will give a concert 12th.

FORT MADISON.

Concordia Hall (Charles Drew, manager): The Potter Sisters came 3d, in select readings, to light house, giving pleasing entertainment. They are under management of a New York Lyceum Bureau. Rial & Draper's Uncle Tom co., 14th. Booked: John Dillon, with a newly organized co., Feb. 14.

IOWA CITY.

Opera House (John Coldren, manager): Sprague's Uncle Tom's Cabin co. gave two performances Dec. 31, to fair houses.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Herne's Hearts of Oak was the attraction for the week ending 8th, to medium business. The stage settings were very fine. On Thursday night Mr. Herne and Katharine Corcoran took the parts of Terry Dennison and Chrystal for the first time this season, assuming the places of Frank Aiken and Genevive Rogers, who have retired from the co. Mr. Sydney Smith also made his first appearance in the cast, and assumed the part of Owen Garroway, and did well. These changes materially strengthen the performance. Booked: Goodwin's Frolliques, 11th, 12th, 13th and 14th; Leavitt's English Opera co., 17th, 18th and 19th.

Opera House (Brooks & Dickson, lessees): Rice Bijou Opera co. gave The Spectre Knight and Charity Begins at Home during the past week. House closed next week through illness of Ada Cavendish.

Knickerbocker Theatre (Nellis Borden, proprietor): The best show of the season last week. Business correspondingly large. Next week ten new people.

Buckingham Theatre (J. P. Whallen, lessee): Business has been fair. Next week Murphy and Mack comb. open for one week, while Manager Whallen takes his show through the State.

Items: Alice Oates, who has acquired a peculiar fame of late by skipping away from managers without notice, was in town this week, visiting her mother. She left on Saturday, to join Manager Miles at Cincinnati.—Manager Macauley's benefit will take place next Saturday night. Mr. Macauley is one of the most popular managers that Louisville has ever had.—Stage Manager Morrissey, of the Buckingham, had a large house at his benefit last Thursday night. During the performance he was presented with a valuable Elks' badge by his Cincinnati friends, the presentation speech being made by Mr. Al. Thayer, critic of the *Enquirer*.—The many friends of Miss Florence White, of this city, which is her home, are greatly pleased to hear of her success with the Kate Claxton comb. At Albany, last week, she made a hit in the role of Louise in Two Orphans, while Miss Claxton was absent.—Miss Selina Fetter will make her "first appearance on any stage" at Macauley's Theatre, 20th, as a professional. John Norton, her manager, will arrive 17th, to take charge of the rehearsals.

LEXINGTON.

Opera House (Richard Marsh, manager): Boston Ideal Opera co. 3d and 4th. One of the best cos. that has visited us, and they were rewarded with two houses overflowing with the elite of the Blue Grass region. Denier's Humpty Dumpty and Specialty co. 5th, to large business, notwithstanding extreme bad weather. Good co. Booked: Rial's Humpty Dumpty 15th; Our Gentlemen Friends 17th; Miss Pixley 25th and 26th; Rice's Evangeline Feb. 15 and 16. Wilhelmj 17th.

Items: Seats all sold for Jefferson's engagement of two nights, commencing Jan. 10.—Lev Steele, of Cincinnati, has opened a reserved seat chart here for the sale of tickets for Bernhardt.—In regard to the accident to the Boston Ideals: The chorus had just sung and were moving up stage preparatory to a close in when a centre trap gave way, precipitating five into the cellar beneath. Kammerlee, his wife and Nichols were the only ones injured. The audience was dismissed by Whitney.

OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Nothing in dramatic circles for past week. Booked: Galley Slave co., 17th.

Kansas.

LEAVENWORTH.

New Opera House: Jarrett's Cinderella played here 6th, to big business. The co. and play very good. They open at Pope's, St. Louis, 10th, one week. Coming: Union Spy 19th, 20th and 21st.

Old Opera House: Ellis' Oaken Hearts co. played four nights and matinee, Dec. 31 and Jan. 1, 3 and 4, to fair business. They return 27th inst. for one night, and play against Herne's Hearts of Oak at the new house.

German Theatre: The Daughter of the Woods was played 2d, to good business. The Wealthy Farmer is underlined for the 9th.

Maine.

PORTLAND.

City Hall: The Donaldi Star comb., to a small but attentive audience, 3d. Levy, the cornet player, was the principal attraction. Mme. Donaldi rendered the numbers allotted to her most satisfactorily. Owing to Mr. Lichtenberg's illness his place was filled by Miss Shepardson, of Boston. The concert was artistically a success. The co. played here under the management of Mr. Ira Stockbridge. The Henschel concert announced for Jan. 7 has cancelled. Leavitt's Mme. Rentz Minstrels 8th, at reduced prices, to a packed house. The co. is well known here, and gave their usual first-class variety show.

New Portland Theatre: Closed this week. Booked: Tourists 20th; Boston Theatre co. in Voyagers. The Boston Museum co. is announced with The Guv'nor, but no dates are given as yet.

Massachusetts.

GLOUCESTER.

Deacon Crankett co., under Smith & Moulton, came 5th to good business, and proved a very interesting performance. Joseph Wheelock gives some very clever acting as Joe Thatcher, and was warmly applauded. The co. is deserving of every success. The New York Criterion co. is billed for appearance 11th in Saunders and Bradstreet's Star Course with Freaks. Leavitt's Specialty co. come soon under John S. Moulton. Haverly's Colored Georgias come 25th. Tony Denier has booked under local manager Webber—date too far ahead for announcing.

Item: THE MIRROR is steadily increasing its popularity in this city; the advance in price does not seem to be noticed by purchasers, as indeed it should not when a good and ample return is sure to come of the investment.

LYNN.

Music Hall (George W. Heath, manager): Nella Brown, elocutionist, and the Philadelphin Orchestra appeared on the 7th, to a good house, under the management of J. F. Rock. The manager distributed a few hundred tickets among the pupils in the public schools. The entertainment was a very fine one. Booked: The Tourists 17th.

Theatre Comique: Roberts and Chase's Majestic Consolidation of European Novelties appeared 8th, to a packed house. The entertainment opened with an old-time minstrel scene, with Haynes, Sheehan, Haulon and Jenness on the ends. The show was very gauzy all the way through.

Items: Adam Clifford was in town the past week in search of novelties.—The Gen. Lauder Post, No. 5, G. A. R., will produce The Drummer Boy before the season closes.—C. Edwin Worshall was in town the 7th, and looking well.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Maggie Mitchell and co. in Jane Eyre, 5th. This sprightly little actress retains as firm hold on theatre goers as ever, although Jane Eyre is not a favorite character here. The last seat in the house was sold at 3 p.m. on the day of her appearance. Booked: Barlow, Primrose & West's Minstrels, 12th; Haverly's Colored Georgia Minstrels, 15th; Madison Square Theatre co. Hazel Kirke, 18th; Den Thompson's comb. 22d.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Wilhelmj Concert co., 4th, to large house. Jollities comb., 6th, to fair business. The play is much improved since its last presentation here two months since, and with the change in the cast, makes a very pleasing entertainment. Booked: Dr. J. Jay Villiers, 15th, postponed on account of sickness; Barlow, Wilson, P. & W.'s Minstrels, 11th; Haverly's Colored Minstrels, 13th.

LOWELL.

Music Hall (Emery & Simons, lessees): Maggie Mitchell in Jane Eyre, to a large and fashionable audience. 17th, Madison Square co. in Hazel Kirke. 19th, Leavitt's Vaudeville co. Feb. 9, Scott-Siddons.

Huntington Hall: 5th, Schubert Concert co., to a large house. 6th, Germania Orchestra, assisted by Lillian Bailey and Fannie C. Rice, to a fair house. 12th, New York Criterion Comedy co.

GREAT BARRINGTON.

Town Hall: John Murray, Grace Cartland and co. came for two nights, 6th and 7th, and met with a flattering reception. Their new play, Folk Lore; or, Constable Hook, took the town by storm. A good house awaits them should they see fit to come this way again.

SALEM.

Mechanics' Hall: Theatricals are at a standstill here, but it is expected that they will be a little more lively later in the season. Booked: Smith and Mestayer's Tourists 27th.

TAUNTON.

Music Hall (White Bros., proprietors): Mme. Fanchon's Parisian troupe, in the French Spy, 7th and 8th, to large business. The co. is a good one. Nothing booked.

FITCHBURG.

Harry W. French and his troupe of Hindoo Jugglers gave a very interesting entertainment to a small house, 3d. Nothing booked.

Michigan.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, proprietor): Humpty Dumpty, as presented by the Gilmore and Miaco co., furnished fun for all who attended their two performances the first evenings of the past week. The prices of admission were placed very low. The remaining four nights were filled by the Cyril Searle co., supporting Rose Eytinge. The plays presented were Led Astray, three times, Rose Michel, once, and Macbeth, once. All of the above performances were satisfactory except the last, which was probably as bad a performance of this dreary tragedy as was ever presented here. The fault did not lie either with Manager Whitney, who furnished everything needed, or with Miss Eytinge, who made a splendid Lady Macbeth, but with Cyril Searle and co., whose vaunting ambition overstepped itself. Rose Eytinge never appeared to better advantage than during this last engagement, and now her visits ought to be more frequent. This week, M. B. Curtis in his new play, Sam'l of Posen, and it is expected a good week's business may ensue. Mr. Curtis is a Detroiter, the son of a quiet old German gentleman, Strelinger by name, who, besides the two sons, Frank and M. B., connected with this co., has still another in Detroit, who has the sobriquet of "Fat Boy." The character of Sam'l of Posen is understood here to be a copy of a well-known commercial traveler of this city, whose pleasant face and affable manners have graced the counters of the leading jewelry firms of Detroit for many years back. Next week, Mr. and Mrs. Chanfrau.

Detroit Opera House (Joseph Brooks, proprietor): Power's Paragon co. presented Dr. Clyde the first part of the week, but owing, perhaps, to the play being seen by all last season, the houses were not large. The play was well put on and excellently acted. John F. Ward as Higgins wears well. Clinton Hall's Strategists held the boards the latter half of week and ought to have done a big business, for a better performance of this kind has not been seen here this season. A more complicated and conglomerated mess of intricacy than this comedy is before the last act opens would be hard to imagine. It is truly a comedy of errors, and for general mixed up-ness is ahead of the original. Clinton Hall, upon whose shoulders rests the burden of the piece, is an excellent comedian who seems to really enjoy the sport himself. Kate Gilbert as Nellie Howard, baring the introduction of her "Pretty as a Picture," was splendid. The remainder of the co. were also good. I hope that this bright coterie may be welcomed by crowded houses, as they deserve, on a future visit. This week John T. Raymond, three nights, in Sellers, My Son, Paul Pry and Toodles, followed by the irrepressible Uncle Tom, as interpreted by Mrs. G. C. Howard's co.

Items: The "smartness" of some papers is wonderful. For instance, the statement appearing in an alleged dramatic paper that Mapleson's Opera co. was not to appear in Detroit this year on account of not going to the same theatre they appeared in last season. So far is this from being the fact that Manager Whitney personally assures me that every arrangement has been completed by which we will enjoy the finest season of Italian opera ever given in this city, and that the entire troupe will be on hand—Gerster, Cary, Campanini, Galassi, Del Puente, et al.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): John T. Raymond, supported by a poor co. 5th, played Col. Sellers to a $528 house. F. M. Chapman's co. played Woman's Faith to a fair-sized audience. The co. is a poor one and gave little satisfaction, Agnes Leonard, the star of the co., was unable to appear on account of sickness, and her part was ably sustained by Lizzie May Ulmer.

Item: Manager Chapman has concluded to cancel all Michigan and Illinois dates, and return to Cincinnati, where he will remain until Miss Leonard is able to resume her duties. Booked: Sol Smith Russell, 14th.

ADRIAN.

Opera House (Charles Humphrey, manager): Arabella Root's Concert Party Dec. 29, to a small house. Clinton Hall's Strategists, to fair business, Jan. 5. Anthony & Ellis' Uncle Tom's Cabin 8th, to a large house.

Item: Clinton Hall's Strategists will appear again on the 22d.

ANN ARBOR.

Hill's Opera House (C. J. Whitney, manager): Gilmore and Miaco's Humpty Dumpty played to a crowded house. Their specialties were very good.

Items: Rose Eytinge, 10th.—M. B. Curtis in Sam'l of Posen, 26th.—Fanny Davenport, March 10.

ALBION.

Albion Opera House (M. C. Moore, manager): Hi Henry's Minstrels, to a big house. Anthony & Ellis' Uncle Tom co., 8th, to a good house. C. L. Davis to a much smaller house than last year.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): John T. Raymond came 4th to full house. Coming: Callender's Minstrels, 13th; Mrs. Howard's Uncle Tom co., 26th; Maggie Mitchell, Feb. 17; Mr. and Mrs. George S. Knight return 17th.

JACKSON.

Bartley Campbell's Galley Slave on the 7th, which was given to a good house. The scenery and cast were excellent. G. R. Boalee, who has joined the co., has met with a decided success.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): 7th, Agnes Leonard in Woman's Faith. Billed: Callender's Georgia Minstrels for the 10th; Helen Potter's Pleiades, 19th.

CEDAR RAPIDS.

Pirates of Penzance, 5th. Gulick and Blaisdell's Minstrels, 7th; Roland Reed in An Arabian Night, 19th.

NILES.

Peak Hall (S. M. Finley, manager): The Mattie Vickers Comedy co., 12th and 13th.

Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Frank Mayo, Dec. 31 and Jan. 1, to very large business. Mr. Mayo's Davy Crockett is too well known to need comment. While his Van is fine, the piece is no such a one as to increase his reputation; he has too much Davy in it. Gulick and Blaisdell's An Arabian Night, with Roland Reed and Alice Hastings as the bright particular stars, drew fair houses, 5th and 6th.

Criterion Theatre (Bryton & Carver, managers): This house has been closed the first half of the week, Manager Carver having for his closing and New Year's two performances the largest houses of the season.

Item: The Carvin comb. opened the Opera House at Chippewa Falls, Wis., playing 3d, 4th and 5th to overflowing houses. Opened here 6th to fair house; will play 7th and 8th.

ST. PAUL.

Opera House (John X. Davidson, manager): The Gulick-Blaisdell co. No. 4, Arabian Night, were unable to get here on Dec. 30, as billed, opened 31st and Jan. 1 with three performances to fine houses. Roland Reed, as Mr. Spinkle, showed himself to be a very clever light comedian, and Alice Hastings was vivacious and captivating as the transformed equestrienne. The co. is well balanced. The play caught the public, and the performance kept the audience in a state of continuous hilarity. The Rive-King Concert co. opened 6th to a select and intelligent audience, giving a very satisfactory entertainment.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Juvenile Cinderella comb. two nights and matinee. Enthusiastically applauded; good houses; good performance. Booked: Marie Litta and co., 13th; Emilie Gavin and Miss Louis Falks, 20th; Herne's Hearts of Oak, 28th and 29th.

SEDALIA.

Smith's Opera House: (George T. Brown & Co., managers): The Rivals, a concert co., favored the small assemblage present with a most excellent performance. Booked: Anthony & Ellis Uncle Tom's Cabin co. 12th.

New Hampshire.

MANCHESTER.

Smyth's Opera House (John Shirley, manager): Jordan's Novelty co. played 4th and 5th to very small houses; show poor. Maginley's Deacon Crankett comb. drew a good house, 6th, although it was a bad night. The play is very interesting and the co. excellent. Mme. Donaldi's Concert co. drew a fair house, 8th, and gave a fine entertainment. Levy, the cornetist, was the big card. Billed: Mme. Rentz's Minstrels, 11th; Barlow, Wilson, Primrose and West's Minstrels, 15th.

Music Hall (M. P. Horne, manager): Jerry Cohan in the Mollie Maguires to large houses. The variety part of the entertainment was very good. The opening of this hall as a variety theatre has proved to be a success. Jerry Cohan and co. remain another week.

Items: A. D. Stark, many years manager of Smyth's Opera House, has been elected city marshal, and entered on his new duties, 8th.—John Shirley is the new manager at Smyth's.—The new Opera House is nearly finished, and will be opened 17th.

CONCORD.

Phœnix Hall: The annual State Musical Convention commences 25th and closes 28th. Carl Zerrahn has been engaged as conductor. The chorus is to number five hundred voices, and a series of fine concerts is expected.

Items: Each week scores an advance in the sale of THE MIRROR, which is fast becoming the most popular weekly sold.—Mme. Rentz's Minstrels at Opera House 12th.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietor): Baker and Farron, in their new play, The Emigrants, delighted large audiences during last week, and their matinee was simply immense. There is really very little of the play itself as far as plot, startling situations, etc., are concerned, but it gives Baker and Farron broad scope for the display of their specialties, and they make the most of it. Haverly's Widow Bedott comb. first three nights of the week, with C. B. Bishop as the Widder. For the last half of the week the great and only Soldene, with her accomplished troupe of sweet singers and high kickers, will test the capacity of the house. The pieces to be produced are: Thursday evening, Genevieve de Brabant; Friday evening, Grand Duchess, Saturday afternoon, Chimes of Normandy, and for Saturday evening that sparkling opera, Chilperic. The following week is to be no less brilliant in attractions, although of a different class of artists. Mrs. Scott-Siddons holds the boards the first half of the week. For the last half of the week Jefferson, who has never yet played to a poor house in Buffalo.

St. James Hall (C. G. Flint and Thos. Carr, managers): The Emma Abbott Opera co., under the management of Meech Bros., closed a brilliantly successful season of three nights Saturday evening. Miss Abbott showed marked improvement from the last time she appeared here. We look for their return before the present season is over. This week under the joint management of the Meech Bros. and H. D. Voght, of the *Courier* local staff, Tuesday evening Rev. T. DeWitt Talmage discourses on "The Right Side of Things," and Friday evening Olive Logan; subject, "The American Abroad." Saturday evening, Frank Frayne will delight those who revel in gore, as he appears in conjunction with a band of noble red men in the highly sensational drama of Si Slocum. Mr. Archibald Forbes will soon deliver his lecture on the subject of "The Inner Life of a War Correspondent."

SYRACUSE.

Wieting Opera House (Philip H. Lehnen, manager): A gift fakir, who claimed to be the "only original Robert Heller," was here the 3d, to a large house. Nothing in the entertainment above the average. Barlow, Wilson, Primrose and West were the recipients of a large house the 4th. "Come again" was the criticism of the audience. Mr. and Mrs. George S. Knight, in Otto, presented their specialty before a goodly house on the evening of the 5th. The supporting co. were quite good. Mr. Knight is a wonderfully versatile German comedian, and his dialect is most true to nature. Mrs. Knight is also very good. Booked: Emily Soldene in Grand Duchess, 10th.

Grand Opera House (Philip H. Lehnen, manager): So successful was the engagement of the McGibeny family that they concluded to remain until the 5th. "Standing room only" was a frequent announcement. The co. deserved the patronage. Booked: Fiske Jubilee Singers 20th and 21st; matinee under auspices of a local church.

Items: J. J. Dibbins is now the "work-away" advance of the Knights.—Annie Ward Tiffany is in our vicinity.—Fred. Darwin Truss drew the $56 prize at the gift-show.—The credit of smooth stage management at Wieting is largely due to Stage Carpenter McGurk. Professionals speak highly of his efficiency.—Robert St. Germaine, the "prop." at Wieting, was injured quite severely by an explosion of red fire during the Knights' performance.—George W. Perkins, who left the staff at Wieting to go with the Baby Opera co., is in the city.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): 3d, 4th and 5th, the Soldene Opera co. produced Genevieve de Brabrant, Grand Duchess and Mme. Angot, to good business. Mr. and Mrs. George S. Knight filled the balance of the week in their very amusing play, Otto. Although they presented one of the most entertaining attractions of the season, business was only fair. 10th, week, Maggie Mitchell; 17th, week, Baker and Farron.

Martin Opera House (Col. Foote, manager): The talented young tragedian, Frederick Paulding, supported by a fair co., in Salviata, or the Silent Man, and The Fool's Revenge, 4th and 5th. Mr. Paulding has improved wonderfully since he filled an engagement at the Leland last season. His impersonation of Bertuccio is remarkably fine. Large and well-pleased audiences were attracted. Barlow, Wilson, Primrose & West's Minstrels 6th, to an immense house; good show. Fisk University Singers 10th and 12th.

Tweddle Opera House (William Appleton, Jr., manager): 17th, Wilhelmj Concert co.

Wood's Novelty Theatre (Harry Wood, manager): Announced for coming week: King Sarbro, Fred. T. Levantine, Miss Polly Daily, Belle Laverde, Lillie Laverde, Mlle. Sarbro, Harry and Minnie Wood, Fred. West.

Items: Manager Foot has secured Whiston's Fakir of Ava co. for one week in February.—H. H. Fales, agent Hindoo Jugglers, was in town during the past week.—The Jollities co. are booked for a three nights' engagement at the Tweddle.—Mrs. Frank Tracy (Agnes Ethel), supported by J. W. Albaugh and local amateurs, will appear the Leland next month for the benefit of the Albany Child's Hospital.

KINGSTON.

Music Hall (Wm. Freer, lessee and manager): The Hyer Sisters performed Out of Bondage to fair house 3d, and to small house 4th. A. P. Burbank's Polytechnics drew fair house, 7th. The entertainment was very fine. Booked: Concert for benefit of the families of firemen who were killed at the burning of Military Hall, 14th; John Howarth's Hibernica; and Magill's Mirror of Ireland, 15th. Jed Bassett's Bric-a-Brac have changed date from 17th to 22d. A. P. Burbank reappears 31st. Shelby's Constable Hook co. and Mrs. G. C. Howard's Uncle Tom's Cabin co. have written for dates.

Sampson Opera House (Phil Sampson, proprietor): John A. Raymond's Two Orphans have cancelled dates. Howarth's Hibernica, 14th. Beard's New Orleans Minstrels, 19th. Donaldi-Rummel Grand Concert co., 26th.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Barlow, Wilson, Primrose and West's Minstrels to a packed house 5th. Soldene Opera co., 6th, 7th and 8th, drew only medium houses. The troupe appeared under a great disadvantage, many of them having severe colds. Miss Soldene was unable to appear 7th, and her place was most acceptably filled at short notice by Minnie Marshall. George S. Knight in Otto, 10th and 11th; Jane Coombs, 14th and 15th; Maggie Mitchell, 17th.

Rand's Opera House (G. Rand, proprietor): Nothing booked this week.

Grand Central Theatre (P. Curley, manager): This week: Matthews and Barnes, Miss Harris, Miss Sinclair and N. S. Wood in the drama Boy Detective. Business continues good.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): The Favorites, 6th, 7th and 8th who appeared to fair business. Lillie West, who assumes the part left vacant by Alice Oates, is a very pleasing actress, and a fine singer. Haverly's Widow Bedott (C. B. Bishop) co. will appear 13th, 14th and 15th. Frank Mayo and co., 20th, 21st and 22d.

Grand Opera House (Joseph Gobay, manager): George S. Knight and co. appeared in Otto, a German, 3d and 4th, to good houses. The concert, 5th, benefit of Leida Holden, drew a light audience. The Soldene Opera Bouffe co., 11th and 12th. Jane Coombs and co. will appear in Daniel Rochat, 18th and 19th. Maggie Mitchell, 21st and 22d.

Items: The Twinklestar Opera Club will produce The Hunchback in Briggs' Opera Hall in a few weeks.—Helen Potter's Pleiades are doing a nice business, playing in the large towns in this vicinity.

UTICA.

Opera House (John Abercrombie, manager): Nothing booked for the current week. Nellie F. Brown and New York Lyceum Concert Club in U. M. A. course 17th.

City Opera House (P. J. McQuade, manager): Nothing doing at this house until 18th and 19th, when the Fisk University Jubilee Singers (colored) hold forth.

Items: J. Hazard Hartzell, D. D., "Triumph of Genius," in the U. M. A. course 4th, was a failure, and his stock will sell at a low figure from this time in Utica.—Prof. Anderson and wife gave a very poor sleight-of-hand performance here 4th, under title of gift show, his valuable gifts failing to appear.

OSWEGO.

Academy of Music (W. B. Phelps, manager): T. W. Keene, announced to play 5th, cancelled. Maggie Mitchell 20th.

Mansard Opera House: This house is owned by New York parties. No professional shows have appeared in it for some years, as the Academy is greatly superior to it in every way. The Harmonia Society, a local organization, gave a concert and fancy dress ball here on the 10th.

AUBURN.

Opera House (A. Shimer, manager): Frederick Paulding, as Salviati, or the Silent Man. Small audience, which was disappointed at the star not being supported by Agnes Herndon, as advertised.

Academy of Music (E. J. Matson, manager): Annie Ward Tiffany and a good co. in The Child Stealer to good house 1st. Miss Tiffany returns 8th, and will play The Governess.

LOCKPORT.

Hodge Opera House (James Statts, manager): A. R. Brooks, elocutionist, to fair business.

Items: On the morning of Jan. 5, Hodge Opera House was entirely destroyed by fire; loss estimated at $200,000. Mr. Hodge will rebuild the opera house if it can be free from State tax for the next ten years. On account of the fire Helen Potter's Pleiades will entertain at the Arcade Hall, Jan. 10.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Criterion Comedy co., 7th, in Freaks, to small house. Ideal Colored Musical comb., to large and enthusiastic audience, 8th. They appear this (Sunday) evening in sacred concert. The Hyer Sisters have written for date.

POUGHKEEPSIE.

Collingwood's Opera House: The Harrisons, in Photos, 4th, under the management of Martin W. Hanley. They gave a most excellent performance, to a fair house. Booked: Jane Coombs Jan. 13; Rand Minstrels 18th; Abbey's Humpty Dumpty co. 20th.

BINGHAMTON.

Academy (A. D. Turner, manager): Woodroffe's Glass Blowers and Prof. Cadwell, mesmerist, have been amusing good houses all the past week. Prof. Cadwell continues this week. Coming: Hyer Sisters' comb., 15th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Helen Potter Pleiades 7th, good entertainment to a big house. Booked: Annie Ward Tiffany 13th; Lecture by Edward Carswell 21st; John A. Raymond, Two Orphans, 25th.

BATAVIA.

Opera House (H. C. Ferren, manager): Booked: Annie Ward Tiffany, 15th; George Holland in Pique. Divorce and An Arabian Night, Feb. 3d, 4 and 5, and matinee.

North Carolina.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Barney Macauley as Uncle Dan'l in Messenger from Jarvis Section, 4th, to good house. Annie Pixley as Miss, 5th, to good business. Harry Miner and Pat Rooney comb., 6th, to large house; show only fair. Booked: O. D. Byron, 10th; Pathfinders, 11th and 12th; Dixie Minstrels, 21st; Frederick Paulding, 25th.

New Jersey.

NEWARK.

Grand Opera House: 5th Haverly's Colored Minstrels to one of, if not the largest house ever seen in this theatre. 7th and 8th, Wallack's co. gave a beautifully smooth and artistic rendition of The Guv'nor. It is to be regretted that gratitude of the public is not reciprocated by the managers, for the houses, though good, were far below deserts. Booked: 13th, Otto; 14th and 15th, Herrmann; 21st, Mary Anderson; 17th and 18th, McKee Rankin in Danites.

Park Theatre: Alice Harrison in Photos, 6th, 7th and 8th, to medium business. The show is light but funny, with some excellent specialties. Booked: 14th and 15th, Deacon Crankett.

Newark Opera House: 10th and week, Lytell and Fitzgerald Around the World in Eighty Days comb.

Mulberry Street Theatre: 10th and week, The Surgeon of Paris and variety.

TRENTON.

Taylor Opera House (John Taylor, manager): Colonel Robert G. Ingersoll lectured 6th on "Liberty of Man, Woman and Child," to fair audience. Booked: 17th, Bartley Campbell's My Geraldine; 18th, Dupree and Benedict's Minstrels; 19th, John T. Ray-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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NEW YORK, JANUARY 15, 1881.

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Kemble, Frances.	Young, Fred A.
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The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

Theatrical Litigation and the Remedy.

An epidemic of law-suits seems to have broken out in the dramatic profession. Miss Genevieve Ward is suing Manager Wallack—or rather, Manager Moss—about Forget-Me-Not. Manager Mackaye is suing the Mallory Brothers, of the Madison Square, for an accounting. Bartley Campbell has unearthed McKee Rankin as the author of the story that The Galley Slave is a plagiarism, and will probably hold him legally responsible. Miss Fanny Davenport has ceased playing Anna Dickinson's comedy, and Manager Bernard has attached the fees due to Miss Dickinson. Townsend Percy has summoned Manager Abbey to show cause why he should not be paid for his services in suggesting Salvini to fill up the Passion Play gap at Booth's. There are rumors of law between the rival Olivettes. If this sort of thing is to become infectious, there will not be a manager without a lawsuit in the course of another fortnight.

Miss Ward's case against Manager Moss depends upon the legal construction of the word "elsewhere." Did the authors of Forget-Me-Not, when they sold Miss Ward the right to their play for "England and elsewhere" include America? The lawyer who drew up the contract says that they did. Common-sense says that by "elsewhere" they intended elsewhere within the jurisdiction of the British Government. Theatrical usage agrees with common-sense in this definition. However, that is a point for the Judge to decide, and we shall not attempt to forestall his Honor. Manager Mackaye's demand for an accounting seems very reasonable. There is no apparent reason why the Mallory Brothers should not give their partner in the speculation an account of the receipts and expenses. It is the popular impression that Hazel Kirke has paid for the Madison Square Theatre during its long and successful run. What objection can there be on the part of the Mallory Brothers to informing Manager Mackaye whether that impression is or is not correct? We do not know. Being clergymen, the Mallory Brothers, like Beecher and Talmage, are not to be judged by ordinary rules. When they have put in their reply to Manager Mackaye's complaint, we shall be better informed as to their side of the case, which seems, at present, quite indefensible. The value of McKee Rankin's attacks upon Bartley Campbell's play is evident from his confession that he had never seen The Galley Slave. Rankin has a weakness for this kind of assault, and it was drawn out of him, upon cross-examination, that, in his opinion, Joaquin Miller did not write The Danites. Doubtless, this means another lawsuit. Now that Rankin claims to have originated The Galley Slave and helped write The Danites, what has he to say about Hamlet, Othello, and Macbeth? Did he suggest the plays, or any incidents of them, and did he write much of the dialogue? Before judging Rankin as a dramatic author, we want to find out just what plays he has produced. None of them is known, up to date. Miss Davenport and Miss Dickinson have a written contract, upon the construction of which their differences will be decided. If either of them will send us the contract we will publish it and decide the case. As for Townsend Percy and Manager Abbey, their case involves questions upon which no hearsay evidence will suffice. When Manager Abbey is put under oath we can form a better opinion as to where he stands. His published interviews, repudiated by his private letters, are not worthy of serious consideration.

Let us suggest to managers, professionals and playwrights an easy, amicable, speedy and satisfactory method of settling all their disputes without the law's delays, the law's expenses and the law's injustices, to say nothing of the law's inevitable inimical publicity. In case of any differences, let each party appoint an arbitrator, and let THE MIRROR be called upon to name a third person to decide the issues involved. In nine cases out of ten, the decision of such an impartial court, thoroughly versed in theatrical usages and the etiquette of the profession, would be much more satisfactory to all concerned than the decision of any legal tribunal, however long-delayed and expensively obtained. The law-courts begin by being absolutely ignorant of theatrical usage. The lawyers on both sides are generally quite as ignorant. At every step the parties have to explain to the lawyers, the Judge and the jury that theatrical usage upon certain points is entirely different from, and often dramatically opposed to, the ordinary usage of the law or of business. Our profession is also one of compromises. Conducted upon honor, with the most perfect confidence between man and man, a man and woman, it ought to be taken for granted, in every case, that both parties mean to act fairly and honorably. This is never taken for granted in a court of law, where each side endeavors to gain some advantage over the over, even upon mere technicalities, and where compromises are impossible, as both parties are out of pocket for lawyers' fees and are fighting for the costs. Disputes among the members of the Stock Exchange, which is also a business conducted upon honor, seldom find their way into courts of law, but are usually settled by arbitration. So it should be with all theatrical disputes. THE MIRROR is practically the Court of Appeal in all theatrical cases, since it expresses authoritatively the judgment of the whole profession after the cases have been tried elsewhere; but we are willing to save professionals all the trouble and expense of these preliminary trials by appointing an arbitrator to act for us and deal with the differences in an impartial and judicial spirit. Of course, we should not select as our appointee any person at all interested in the case, or in similar cases, as manager, actor or agent; but the gentlemen whom we should choose would be endowed with our authority and preside as our representative. If the profession will consider this proposition and act upon it, a vast amount of time, trouble, money, anxiety and ill-feeling will be saved by this simple and effectual arrangement.

Stars Who Could Not Shine in the Stock.

We admire clever satire as much as anybody else, provided the satire be rightly directed. Last week the dramatic editor of the Spirit, who wields a pen like a rapier when he attacks managers or actors, suddenly lunged at Frederick Paulding in a manner which we think undeserved. Referring to the list of parts which Mr. Paulding was advertised to play, this week, at the Fifth Avenue—although he afterwards changed his programme—the Spirit said: "He has only one excuse for attempting them, which is that he took our advice and joined a stock company, and the stage manager declared that he was incompetent for the stock, so he was obliged to go starring again." At first sight, the idea that an actor undertook to star because he was not competent for the stock is very laughable, and we roared at it; but the facts which should be the basis of the fun turn the laughter quite the other way. We believe that Mr. Paulding did join the stock company at the Madison Square Theatre, and that he subsequently cancelled his engagement because there was nothing for him to do in that one-play theatre. This is the only foundation for the story about the stock.

Now, it is not true, to begin with, that in order to be a good star actor, a professional should be a good stock actor. He ought, of course, to know all the business of the stage, all the schooling of the profession, and these may be better learned in the stock than from any teacher of elocution. But when these matters are once learned, in or out of the stock, most of the star actors, after a few seasons' experience, would find great difficulty in assuming any position whatever in the stock acceptably. Take a conspicuous instance of an actress who has never been in the stock—Mary Anderson. Suppose that she were willing to join a stock company, where would you put her? How would you cast her? As the heroine of any play now on the boards, she would overweight the piece and make it topheavy. Yet, although the critics may differ about her, the public accept her as a good star and back their opinions with their money. Take John McCullough, who served his time in the stock. If he were willing to go back to it, where would you put him? How would you cast him? He is not a leading man, nor a leading juvenile, nor a light comedian; he would be the fifth wheel to a coach in a regular company, and managers would be obliged to have parts specially written for him—in other words, to make him a star again. Where would Salvini be useful in a stock company? Take Miss Davenport, who worked her way up faithfully and graduated from a leading lady to a star legitimately—does anybody doubt that she is a better star than she was a leading lady?

There are, fortunately, many stars who could change back to the stock, if necessary or expedient, and subdue themselves to whatever parts they are called upon to play. Boucicault is one of these; Jefferson is another; Sothern is another. All of these have been great stock actors and could be great stock actors again. They are, also, it may be remarked in parenthesis, great geniuses. If we left the list of the living, we could name dozens of stars of equal prominence who had the same facility of stock acting. But it is not given to all stars to be geniuses, nor is it necessary either for the stage or the public. Our point is that, as in the case of Mr. Paulding, for example, an actor can make a creditable reputation as a star without being able to take half so acceptably the thick and thin, fat and lean, good and bad of a stock engagement. For some natures it is easier to play Hamlet well than to play Horatio well, easier to play a good Shylock than a good Bassanio, easier to make a hit as Bertuccio than as a walking gentleman. Mr. Paulding is one of these exceptional natures. He might find himself quite out of place as the leading juvenile of a stock company, might be ill at ease in the parts he was called upon to play; but it is certain that, as a star, he has steadily improved in his acting and has achieved an enviable popularity among cultured audiences in various parts of the country. The public, after all, are the best judges of an actor. Critics, like doctors, disagree. What one says another contradicts. What one likes another dislikes. What one approves another condemns. But the praises of the public are genuine, and the public has already endorsed Mr. Paulding's ambition to be a theatrical star.

Mr. John A. McCaull.

We are given to understand that Mr. John A. McCaull, the manager of the Bijou Opera House, has stated before witnesses that an attache of THE MIRROR has attempted to blackmail him. This is the first time in the history of this journal that such a charge has been brought against it. Our method of transacting business is perfectly open and above board. We court investigation in all matters pertaining to our business and management.

If Mr. John A. McCaull really made the statement ascribed to him, we invite him to justify it by bringing an action against THE MIRROR.

If our information be correct in regard to his language, we shall hold Mr. John A. McCaull personally responsible for his allegation.

Miss Agnes Herndon.

The lady whose portrait graces our first page is one of the handsomest actresses on the stage. Miss Herndon is an artist of fine talents, and is at present contemplating a starring tour. Last season she played through the South and West in the emotional and society drama, and received flattering press notices everywhere. Miss Herndon's last engagement was with Frederick Paulding, and the press of the interior of the State echoed the praises of the South and West. Youth, beauty and undoubted talent augur a brilliant future for the lady, and she is withal ambitious to rise in her profession and make the most of her abilities.

A Benefit for Matt Lingham.

Mr. Matt Lingham has been unable to play since he appeared with Fanny Davenport at the Fifth Avenue Theatre, nearly three months ago. At first it was believed by his physicians that his illness was of an asthmatic nature, but later they discovered that the real trouble was Bright's disease. Mr. Lingham's reputation as an actor is so high that at any time he could obtain a desirable position without difficulty. He has received many offers this season, all of which he has been compelled to decline in obedience to medical orders. Instead of recovering, his illness has increased, through the insidious progress of the dangerous disorder, and at last he has been obliged to give up all idea of playing this season, and little hope is expressed that he will be able to resume his professional duties within a year. This is a serious loss to the public—that of New York especially, in whose hearts Mr. Lingham occupies a warm place. They will be given an opportunity shortly to substantially manifest their regret, and so will the dramatic profession, that recognizes in Mr. Lingham a thoroughly good fellow and a clever brother artist.

A number of prominent professional gentlemen are organizing a testimonial for Mr. Lingham's benefit. They met Monday afternoon at two o'clock to adopt proper means for action. The entire companies of Wallack's and the Union Square Theatres have volunteered their services, and Frederick Paulding has signified his desire to participate. A large programme will be given, including a *rechauffe* of the principal successes on the New York boards, together with other features which will prove more than ordinarily attractive. Ladies or gentlemen who may desire to show their friendship for Mr. Lingham at the time when such action will be most valuable, can send their names to Mr. Edwards or Mr. Eyre, at Wallack's, or to the editor of THE MIRROR.

As a general thing, THE MIRROR is stalwartly opposed to benefits as they are usually given; but this one for Mr. Lingham is deserving of everybody's support—more especially as it is unsought by the gentleman himself. The Academy of Music will probably be selected for the performance, and the date, although it has not yet been definitely decided upon, will be fixed for some afternoon during the ensuing fortnight. The profession, always foremost in calls for such purposes, will respond eagerly now that they are aware of Mr. Lingham's real condition.

More Litigation.

Mr. Gardiner holds a contract with Bartley Campbell for a new play to have been finished on or before the first of last June. The time was left open at the Union Square Theatre for its production, under an agreement between Mr. Palmer and Mr. Gardiner, until many weeks after the above date, hoping the play would be forthcoming. Mr. Campbell pleaded ill health, and want of being able to put his mind on the work, on account of business troubles and difficulties. Time passed and Mr. Campbell finally claimed that the contract would not hold in law, on the ground that the formal wording of the contract, which did not mention a money consideration, was illegal. Upon inquiry we find that C. R. Gardiner held a bill of sale for Fairfax up to two days before its production in Boston. A. M. Palmer, Louis Aldrich, W. H. Brown and many others saw this contract, and in return for C. R. Gardiner's selling back the play of Fairfax to its author the latter contracted to write a new one. We simply record the facts as given us. Counsel assure Mr. Gardiner that the contract is good, and the technical error quite trivial, while on the other hand Mr. Campbell's counsel say that he can stand on the face of the contract and ignore his word on any personal or verbal agreement.

Forget-Me-Not Withdrawn.

The case of Genevieve Ward against Theodore Moss and Lester Wallack, *in re*, the play, Forget-Me-Not, stands adjourned for twenty-five days, in order to get additional proof from England, as to the defendants statements with regard to their rights in the play. In the meantime Forget-Me-Not will not be played at Wallacks. Judge Truax in Superior Court Chambers heard the case, and granted an adjournment until Tuesday last, when a further hearing was given to enable counsel to compromise or arrange matters to their mutual satisfaction, so that the play might still be presented at Wallack's Theatre. When the case was called on, Judge Dittenhoefer asked for this extension of time in accordance with the views of the Court, and in lieu of the money stipulation fixed by the Judge, he proposed to give bonds to any reasonable amount to pay the plaintiff for such damages as she might recover upon the final judgment.

Counsel put in the following letter, dated London, from Herman Merivale, one of the authors of the play, "Ward's claim is really impudent beyond belief. America was never mentioned or thought of before the contract was signed or the play produced."

The Court decided that if the defendants wished to continue the play as at present for the ensuing twenty-five days, it might be done by giving a bond to pay $1,000 a night from the beginning of the play at Wallack's until its removal from the boards, to be forfeited to Miss Ward in the event of final judgment in her favor, otherwise the plaintiff was entitled to a preliminary injunction, or would have been, had they asked for one on their papers. Without considering the merits of the case as they may finally appear, bonds should be given or the defendant should withdraw the play pending the long adjournment.

In order to afford counsel an opportunity for further consultation with defendants, the case was temporarily adjourned until eleven o'clock a. m., Wednesday.

Upon this hearing the defendants agreed to withdraw the play. Order of the Court was that Forget-Me-Not should not be played at Wallack's after Thursday (to-night).

Mr. Moss was seen on the subject, and he is strong in the conviction that the sale to him of Forget-Me Not was made in good faith by the authors; that no mention of America is made in the contract is certain, and Mr. Moss thinks that the idea of claiming rights for this country only entered Miss Ward's head after she had made a hit in London as Stephanie. Since the hearing on Wednesday morning, Mr. Moss has received an affidavit from Herman Merivale, in answer to the statements of Miss Ward. This sworn testimony will be used when the case is called on for final decision.

PERSONAL.

POLK.—Julia Polk will sing the Duchess in Olivette at the Park.

CARTE.—D'Oyly Carte thinks he will make a hit with Billee Taylor in this country.

HOLLAND.—George Holland is back in town looking as well as he did before he tackled Our Gentlemen Friends.

MARRIED.—Lillian Spencer was married to Edward Clayburgh last week by the Rev. Dr. Houghton at the Little Church Around the Corner.

WALLACK.—Arthur Wallack is certain that "elsewhere" in the Ward contract meant places other than London, within British jurisdiction.

RANKIN.—Mickey desires to pluck the laurel wreath from Joaquin Miller's poetic brow and place it on his own forehead. Rankin's head is too small to fit it.

MOSS.—Theodore Moss says he could put up fifty thousand dollars easy enough, but he didn't feel like paying a thousand a night for playing Forget-Me-Not; there wasn't that amount of money in it.

HINTON.—Lillie Hinton, of the Philadelphia Museum, is winning a fine place for herself as a clever actress. A New York appearance under a well known manager is talked of for this young lady.

SEGUIN.—It is rumored that Zelda Seguin will not appear in opera again this season. The Strakosch-Hess firm want her, and her husband wants her—to retire from the stage temporarily. The latter ought to know what is best.

CARPENTER.—Mr. George B. Carpenter, manager of the Central Music Hall, Chicago, died of congestion of the brain, Jan. 7 aged 37. He was buried Sunday. He has been prominent in musical affairs in the West for the last ten years.

SUCCESS.—Gus Williams has never been more successful than since being taken under the managerial wing of Mr. John Rickaby. Senator Dinkel is attracting big crowds to the Grand Opera House, in spite of the excitement over that other Senator at Albany, and Senatorial elections everywhere.

BERNHARDT.—Thatcher and Ryman produced Sarah Heartburn at their burnt-cork opera house last week. A special matinee was given for the benefit of the simon-pure French article, her company and the press. Sarah enjoyed the performance, and, what is better, laughed where the "laugh came in." W. Henry Rice was the Sarah Heartburn.

LINGHAM.—The gentlemen who are organizing the benefit to Matt Lingham met Tuesday and selected several committees to attend to the various duties of preparation. Mr. Edwards was elected President, Mr. Tearle chairman of the talent committee, and Messrs. Elton and Eyre were appointed to look after the general arrangements. A long jist of the best attractions have already volunteered. Booth's Theatre has been selected for the performance, and the date has been fixed for Jan. 28.

The Leading Dramatic Paper.

[Ottawa Free Press.]

The NEW YORK MIRROR, the leading dramatic paper of America—a paper honestly and intelligently advocating for and fighting the battle for the stage and its surroundings, and whose quill editorial was the main lash to whip that attempted disgrace to the profession from the stage—the Passion Play—issues a great 'Xmas number, to which nineteen of the celebrities of the stage contribute sketches.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

I told you so last week. The Kiralfy's announced The Black Venus for Monday but were obliged to publish its postponement until Wednesday. This leaves Niblo's closed for two night and the midweek matinee. Haslam tried his best, swore, scolded and entreated, but the canny Hungarians are great sticklers for custom, and they could not depart from their usual programme, even on such a grand occasion as this production of the magnificent show-piece.

* * *

Much speculation has been wasted on the derivation of our Canadian author's, the great Rankin's Christian name. Nobody has been able to account for the origin or derivation of "McKee." Let me put a stop to this vexatious argument at once. Naturally it would be supposed that "McKee" is a corruption of "Mackay," and, considering the owner of the name, this theory of corruption seems credible. But this is all wrong. The appellation at the beginning was simply "Mick;" familiarity turned this to "Mickey" by the addition of a euphonius termination. Hence "McKey" and "McKee." If Rankin's claims to dramatic authorship could be traced as readily there would be less puzzling over his exact status in the field of letters.

* * *

Rankin recently testified in Chicago, on his oath, in the case of Ryan vs. Rankin, that Joaquin Miller was the sole and exclusive author of The Danites. Last week, when summoned to testify in another case at Jefferson Market, he swore that he himself wrote The Danites. Unless the code of morals has attained an unusual amount of elasticity, I should say that in one case or the other—which one the profession itself can best judge—Mickey Rankin stands convicted a liar on his own evidence. Certain acquaintances of Rankin's in Chicago, who are anxiously awaiting his presence in that city, may cut this out if they like, and let the gentleman know through a court of law that Perjury is a large pill for justice to swallow meekly.

* * *

I don't like Rankin, partly because of his bad associates, but principally because of his treachery. The traitor who goes back on a friend is infinitely more despicable than the other sort of traitor who goes back on his country. The "debt of gratitude" that he ingenuously insinuated in court is owed him by Louis Aldrich, had better be shifted to his own shoulders and payment made to Bartley Campbell. The time was when the latter gentleman was instrumental in loaning money to Rankin to meet the necessaries of a professional engagement for his wife. A Judas should have no quarter.

* * *

J. M. Hill's All the Rage Company celebrates its first birthday next Wednesday. The company has been on the road just forty-six weeks of the year.

* * *

Edwin Price writes me that Fanny Davenport's business has almost doubled since An American Girl was allowed to die. The popular star has gone back to her old repertoire of Pique, Divorce, Oliver Twist, London Assurance, etc.—plays which are good for a long time yet. Miss Davenport is studying Camille, but she will probably not appear in it this season. She says: "Matilda Heron, the great original of the role, was larger than I am, so I feel encouraged." This will be an unanswerable argument to the unwise people who may suggest that our buxom actress is too much gifted with *embonpoint* to successfully impersonate the consumptive *Dame aux Camelias*. Was it Owen Meredith who sang in a charming poem, "Aux Italiens," of "how after all old things are best?" What with Fanny Davenport in Camille, Mary Anderson in Ion, Maggie Mitchell in Barefoot and Jefferson in The Rivals, we are rapidly going back to the plays that amused our parents.

* * *

In Kokomo—what a melodious name that is—Jay Rial's Humpty Dumpty company were booked to play one night last week. A trunk belonging to the combination was lost at Indianapolis, and was not missed until the clown, pantaloon and columbine were at the theatre ready to dress for the performance. They found themselves in the unenviable plight of having no costumes. After some bad words had been discharged against property-men in general, and Jay Rial's property-man in particular, they arrayed themselves in linen dusters, traveling shawls and various other available garments, and went through their business with tremendous *eclat*. No particulars have been gleaned as to the fate of "Props."

* * *

In another column will be found a letter from Fannie Aymer Mathews, in which she speaks of her play, Bigamy, and her *collaborateur*, Mrs. Henderson. Mrs. Henderson, in a pleasant letter to the editor, which arrived at the same time, says: "By the way, when you mention Bigamy will you associate Miss Mathews with me in the writing of it? She is a bright and interesting little lady and deserves it." Now, I'm sure this is a most delicate position to be placed in! Shall I say that the piece is by Henderson and Mathews—not to speak disrespectfully of two estimable ladies—or Mathews and Henderson? That is the question.

* * *

Tom Keene's company visited Wilkesbarre last week, where they were booked to play Richard III. During the afternoon a little drama was enacted which had not been announced in the bills. Taking carriages, the whole company proceeded to the residence of Rev. Henry L. Jones, rector of St. Stephen's Church, and that gentleman united in marriage Harry Thompson and Henrietta Vaders, both members of the troupe. After the ceremony the bride and groom with their friends returned to the Luzerne House and had a jollification. Mr. Charles Webb delivered an address, which was received with great merriment. The parlors of the hotel were thrown open to the wedding party, who amused themselves with singing, music and dancing until it was time to leave for the theatre. An eye-witness says that a jollier wedding has seldom been celebrated.

* * *

The dramatic items in the *Herald* every Sunday are usually a brief index to its amusement advertising columns. When the industrious compiler soars into outside matters, however, he always makes blunders. Last Sunday, for instance, he soberly announced the production of Billee Taylor on Feb. 21, at the Standard, which was decidedly premature; for, though preliminary arrangements were being made, the exact date had not and has not been fixed.

* * *

Divorçons, the latest comedy by Sardou, will probably be played before long in New York. It has made an immense success at the Palais Royal, in Paris, and and has added greatly to the fame of the master dramatist of the age. Henry French has secured the right for production in America. He has the manuscript in hand, and is negotiating for its sale.

* * *

Our good friend, Dan Frohman, is seriously ill with diphtheria. Last Saturday night he was in his accustomed place attending to his duties at the Fifth Avenue. Sunday he was taken suddenly ill and has been confined to his bed ever since. I missed his pleasant smile and hearty welcome Monday night when I visited his cosy office and found a stranger at his desk. Edward Keys, the treasurer of the theatre, is also sick at home with the same disease. Harry Mann is looking after the house during Mr. Frohman's illness.

* * *

"Any developments in your case, Mr. Mackaye?"

"Nothing whatever, sir. I have been besieged by gentlemen of the press who wished to learn something about it. I propose to fight my battle in the court-room—not in the newspapers."

* * *

"How is the case of Percy vs. Abbey coming on, Townsend?"

"Bloomingly! The papars can hammer away at me as much as they like—they don't hurt."

"Would they have blackguarded you if you hadn't written and produced the Baffled Beauty?"

"Come, 'have a ball!'"

* * *

THE MIRROR'S correspondent at Columbia, S. C., states that a man named J. Prescott Eldridge claims to be a travelling correspondent of this paper, and carries about with him a card of credentials dated 1879, which he uses to obtain favors of combination managers. THE MIRROR employs no travelling correspondent. This man's card is a forgery, and is entirely unknown to me. Managers are warned to beware of the impostor, and if he presents himself for admission to performances they will do THE MIRROR and themselves a service by summarily handing the fellow over to the police.

* * *

Steele Mackaye's secretary called on me Tuesday evening, having a message from his principal concerning the publication of his complaint and contract in the *Herald*: "It was not due to the wish of Mr. Mckaye that the article appeared. He desires me to say that he had no hand in it whatever, and that he looks for justification only in court."

* * *

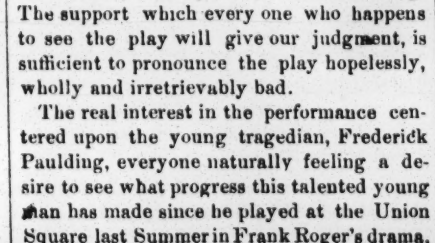
I am authorized to state that Manager A. M. Palmer has a lease of the Union Square Theatre for another year, and that he will continue its management, no matter what other arrangement he may make in the direction of securing an up-town house. This sets at rest all speculation as to the immediate future of the Square.

* * *

I met William B. Conner—a thoroughly good fellow, as everybody who knows him knows—in Philadelphia Saturday. He said—and Manager Goodwin's statement bore him out—that McCullough's engagement for the week at the Walnut had drawn the largest receipts known in this, the oldest theatre in America. The house was literally packed every night, notwithstanding the counter-attractions of Bernhardt, the Italian opera, and The Voyagers in Southern Seas. Mr. Conner is about leasing the New Orleans Varieties for ten years. The report that Joseph Brooks had secured it was premature and totally unfounded. Mr. Conner simply intended taking Mr. Brooks in as an assistant. While Mr. McCullough is absent in London Mr. Conner—who remains at home—will send his company out for a brief season, supporting a well-known star.

* * *

I dropped in at the beautiful Chestnut Street Opera House, and found it crowded with an audience intensely interested in Tompkins and Hill's Voyagers. It is a splendid spectacle, and will cause *blase* New York to open its eyes when it is presented here. Mr. Nixon, the gentlemanly treasurer, tells me that the Opera House has been an immense go ever since it was opened under Goodwin's management. It is the handsomest theatre in Philadelphia, and throws many of our New York houses in the shade, and it ought to get on.



"*The play's the thing.*"—HAMLET.

Monday evening Frederick Paulding began a week's engagement at the Fifth Avenue theatre in an adaptation from the French by William Seymour, entitled Salviati, or the Silent Man. Mr. Seymour is the stage manager of the Boston Museum, and although quite young, has arranged several plays for performance with considerable skill. In this instance, however, he may be credited with having given to the public the stupidest play of the season. Salviati contains no point that can be spared from the vengeance of the critic's pen, and the adapter is indebted to Mr. Paulding's good work for saving his piece from being hissed into the obscurity from which it never should have emerged. The plot is tediously intricate, the language painfully stilted, and the whole affair utterably unworthy of public consideration. The story is so complex and its interest so conflicting, that we are unable to follow its progress clearly much less give a synopsis here. The fact that he enlarged upon a supposed incestuous attachment between a mother and son, is a fair sample of the grave mistakes Mr. Seymour has made. A dissection of the play would neither benefit our readers, Mr. Seymour, or Mr. Paulding. The support which every one who happens to see the play will give our judgment, is sufficient to pronounce the play hopelessly, wholly and irretrievably bad.

The real interest in the performance centered upon the young tragedian, Frederick Paulding, everyone naturally feeling a desire to see what progress this talented young man has made since he played at the Union Square last Summer in Frank Roger's drama, The Love of His Life. Expectation was more than realized, and the rapid strides he has made in his art since that time show him to be studious, painstaking, and a certain successor of the older tragedians of the day. When we last had occasion to pass criticism upon him in these columns, we referred to a fault of exaggerating which he would have to overcome. This was a good fault, however, as the result has shown. He has toned down this tendency to a great extent, and in the character of Salviati—a part that permits at several points, intense melo-dramatic acting—he shows what an excellent control he has attained over the dramatic power that lies within. The role in which he was seen Monday night, left to itself, is by no means a good or pleasant one for the actor. It is surrounded by a gloomy, unnatural interest that neither attracts nor pleases. But Paulding, by grasping all its possibilities and creating several strong effects, has made it an admirable stage picture that stands forth in distinct outlines and leaves a vivid impression on the mind of the spectator. At the close of the second act—which was densely dull—a stirring climax is made by the unloosing of the dumb man's, Salviati's, tongue, in order to save a man from destruction. Here Paulding rose to positive grandeur, and he fairly electrified an audience that was predisposed to be apathetic. Bursts of applause summoned the young actor before the curtain twice, and he made a noble little speech that was at once modest and manly. Mr. Paulding is not without faults, but he is conscious of them and has industriously striven to eradicate them. If he continues to improve in the next two years as he has in the two that have passed, our great actors of the legitimate school will have to look to their laurels. We may be pardoned for departing from our usual conservatism in bestowing praise in this particular instance, for real merit and genius is too seldom found to be belittled or made light of. The divine spark burns luminously in Paulding's breast, and it only needs time to fan it into a blaze. The critics of the morning papers felt it their duty to attack and abuse Paulding, with the prejudice and hard-headed obstinacy for which they are unenviably noted. They know that Paulding gives their adverse opinions the lie direct by his own work, but once commited, like so many mules, they cannot be moved from their first position. Fortunately the public places little or no confidence in these newspaper confidence men, and are quite content to judge of Mr. Paulding's ability for themselves. To their decision we are perfectly willing to leave the ultimate fate of this rising young man.

His company is inefficient in almost every particular. The gentleman who plays the villain, Judael, is utterly incompetent, and this estimate may be placed upon everybody else in the cast except Raymond Holmes, Milton Rainford, and Miss M. Loduski Young. The latter is a young lady from San Francisco, who is pretty, talented, and only needed an older make-up to look and play the Duchess capitally. Salviati was well mounted. Saturday night Mr. Paulding will appear for the first time in New York, as Bertuccio, in The Fool's Revenge.

Next week the Abbott Opera Company, which has been strengthened this season by Brignoli, will commence a fortnight's engagement, presenting the following operas: Monday, Bohemian Girl; Tuesday, Paul and Virginia; Wednesday matinee, Fra Diavolo; Wednesday evening, Martha; Friday evening, (first time in New York), Romeo and Juliet; Saturday evening, The Bohemian Girl.

Gus Williams appeared in Our German Senator at the Grand Opera House to an audience that literally jammed the auditorium. Mr. Williams has been making money and reputation for a year past with this piece in the provinces, and its first production in New York was looked upon with considerable interest. The comedy is in three acts, and belongs to the order of German farce. Like Dr. Clyde, Lemons, and follies of a similar nature, its humor is hilariously broad. The plot (if plot it can be called) is made up of a number of exceedingly funny incidents, and unlike most pieces written to fit specialty stars, it has genuine merit. We were surprised to find it better than all Emmet's Fritzes put together, and away in advance of Knight's Otto.

Mr. Williams has previously been known to us purely as a variety actor. We always said that he was to good for the variety stage, and his achievements as Our German Senator gives the truth of our opinion. His method is purely legitimate and he is a comedian of real merit. As J. Adolph Dinkel he is extremely funny, and every Senator, Congressman and Legislator ought to see and enjoy his amusing performance. Mr. Williams introduces a number of songs and cleverly told anecdotes that were received with immense applause by the entire audience. Mr. Williams is a popular actor, and he has already built a firm foundation for himself as a pure exponent of comedy. His company is capitally selected throughout. Hudson Liston is grotesquely laughable as Judge Spruce; Maggie Arlington makes a dashing Duchess with an unpronounceable name, and Albert Murdock is very pleasing as a busy and dapper young clerk. Our old friend, Dora Stuart, who has been killed once or twice in print since she sang Little Buttercup here two years ago at the Madison Square Garden, is simply and literally immense as Mrs. Dinkel. She can only be seen to be appreciated. The rest of the company is well fitted to give a satisfactory rendering of their small parts.

Mr. Williams may be seen one week longer, when Lester Wallack will appear here for the first time this season, Jan. 24, in Robertson's comedy Ours. Marion Booth, Adelaide Detchon and several other of Wallack's Theatre favorites will be included in the cast. Our German Senator has had the biggest audiences of the year thus far at the Opera House.

Uncle Tom's Cabin at Booth's is running still to small audiences.—Needles and Pins makes way next Tuesday night for the English version of Nisida and the Nautch Girls.—The Banker's Daughter will be succeeded next Monday by The Creole at the Square.—Bigamy replaces My Geraldine Monday next at the Standard.—Tony Pastor gives another splendid bill this week.—The Brook will flow on till next Saturday. Next week, Haverly's Widow Bedott.—Next Monday will be remarkable for the number of changes in the programmes of our theatres.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

A COMPLAINT FROM MASSACHUSETTS.

WOBURN, Mass., Jan. 9, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue of Jan. 8, 1881, appears the following from your Gloucester, Mass., correspondent:

"GLOUCESTER.

"The Mark Allen Dramatic co. Dec.28, in the Star Course, and gave The Miller of Derwent, to a large house. The party numbered a half a dozen amateurs, save in one instance, Mr. John Davies, the only actor in the co., and failed to give the least satisfaction."

The statements above made that the company was composed of "half a dozen amateurs, save in one instance, Mr. John Davies, the only actor in the company," and that they "failed to give the least satisfaction," I am prepared to prove are false in the fullest and most emphatic sense of the term

I do not know who your Gloucester correspondent is, or what motives induced him to make the statements quoted; but he shows too much ignorance of the history of the American stage, and even of matters connected with the present, to be entitled to any consideration when he attempts to say who are actors and who are amateurs.

Enclosed herewith I send you a printed slip containing the estimate placed upon the entertainment by the Cape Ann Advertiser, the leading newspaper of the City of Gloucester, which I am satisfied was conscientiously published without any knowledge or seeking of mine, and is certainly entitled to as much consideration, as a faithful setting forth of the appreciation of the entertainment by the people of Gloucester, as that of your correspondent.

I am an old professional actor, having passed nearly a decade of my earlier life in the regular dramatic profession. I have before me bills of thirty years ago and upward, in which my name appears in the casts along with such well known actors as the elder Booth, the two Placides, Harry and Tom, Anderson, Collins, J. W. Wallack, W. R. Blake, J. R. Scott, J. H. Hackett, Joseph Proctor, Wyseman Marshall, Mr. and Mrs. G. C. Germon, Mr. and Mrs. J. K. Altemus, W. F. Johnson, Mr. and Mrs. W. L. Ayling, Mr and Mrs. Skerrett, J. E McDonough, Mrs. Barrett, Mrs. Russell, now Mrs. Hoey, her sister, Mrs. Howard, now Mrs. Watkins, and a host of others I might name, most of whom have gone to join the great majority, having made their last exit from this world's great stage.

Honorable and honest criticism by those qualified to criticise I respect, but false statements and the flippant effusions of half-fledged upstarts I despise.

THE MIRROR is obliged to obtain its information concerning dramatic doings through a large number of correspondents. Their statements must necessarily be taken on trust. It cannot be expected that its editors should know the motives that actuate those correspondents or that a true statement is always given; hence many times unintentional injustice may be done. In this case such injustice has been done to me and the ladies and gentlemen connected with my company, which I have confidence to believe will be made right.

The very fact that a large audience, composed of the best citizens of Gloucester, sat for two hours and three-quarters, without diminution of numbers, up to the falling of the curtain on the last piece, and by their acts and frequent applause manifested their interest in and appreciation of the plays, ought to be a sufficient refutation of the statement that they "failed to give the least satisfaction." And the fact of my own record, which can be easily verified, together with the fact that Miss Gertie Blanchard was considered a fit person to be engaged in support of Mary Anderson at the Boston Theatre last season and to play Miss May Davenport's business with the Boston Museum company on the road, without referring to the record of any other member, sufficiently refutes the statement that Mr. Davies was the only actor in the company.

In addition to this I would say that we had the congratulations of the management at the close that the entertainment we had given was the most successful and satisfactory one of the course. The only favor I have to ask of the press is that they state the truth concerning me.

Nearly two years ago I threw aside another New York dramatic paper which I considered unworthy the support of the friends of the drama, and have since taken THE MIRROR alone. It has given much better satisfaction, and I trust that, true to its professions, it will do me justice in this matter. As I have previously intimated, I consider the estimate of the local press worthy of as much consideration as that of your correspondent, without any explanation from me. Very truly yours,

MARK ALLEN.

[We are happy to give space to Mr. Allen's complaint, or any that serves to correct an injurious statement in the Correspondence Department. Mr. Allen must admit, however, that the printed slip which he encloses in his letter, can scarcely be taken as evidence of his company's merit, inasmuch as his own name appears as editor and publisher of the publication from which it is taken.—Ed. MIRROR.]

NEILSON'S BIOGRAPHY.

NEW YORK CITY.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In a reply to H. R. Brown you state that a biography of Neilson is being prepared in England. Will you please give me the particulars as to when it will be published? And can you tell me the date of her birth and was her name Elizabeth Ann Brown, as stated in the London News? These questions could perhaps be answered by Mr. Phil Lawrence, 15 East Fourteenth street, who advertises to have been her teacher. Also, can you tell me the date of the Sunday Tribune containing William Winter's poem, "Lillian Neilson?" It was some time last Summer.

FANNIE W.

[The biography will probably be ready by next May. Her name was Lillian Adelaide Neilson. The age of every lady is whatever she chooses to make it. Willie's poetry is diffuse, and the piece you refer to has escaped us.—ED. MIRROR.]

E. B. HOLMES' WIDOW.

161 WEST 36TH ST., NEW YORK.

EDITOR NEW YORK MIRROR:

SIR:—Oblige me by correcting the article in your paper Jan. 8 as to "E. B. Holmes' (lately deceased) young wife and child." E. B. Holmes was married to Lizzie MacGregor (myself) in Lanergan's company, playing in Demerara, B. G., Feb. 12, 1861. We have not lived together in several years, but he was never divorced. I had trouble with him when he was playing in the Black Crook in 1866 and '67. Our only child, a girl, died and was buried in Montreal years ago (25th October, 1861), when playing at the Theatre Royal for J. W. Buckland. In justice to myself, his wife and widow, I write this, which I am ready to prove at any time. Charles Thorne and H. H. Wall were members of Lanergan's Dramatic company at the time of our marriage. Regretting to trouble you on this subject, I am, respectfully, yours,

Mrs. E. B. HOLMES,
161 West 36th street.

ANOTHER FINGER IN THE PIE.

THE NEWPORT, 5TH ST., WEST,
Jan. 8, 1880.

EDITOR NEW YORK MIRROR:

In your issue of this date you make mention of "Ettie Henderson's play of Bigamy." Permit me to state that Mrs. Henderson has been my collaborateur in my play of Bigamy, which will be produced at the Standard on the 17th inst. My esteemed fellow-worker will be equally obliged with myself if you will correct this, I am sure, unintentional error. Yours, &c.,

FANNIE AYMER MATHEWS,
Author and Owner (joint) of Bigamy.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

mond; 24th, Nick Roberts' Humpty Dumpty; 25th, All the Rage comb.; 26th, Willie Edouin's Sparks.

Items: Mr. Thomas G. Rowley, ticket seller, Opera House, was taken sick lately, but is now recovering.—Our city was visited this week by numerous agents—Samuel Harrison, with the Harrisons; Ed. H. Madigan, with Duprez and Benedict's; Frank V. Hawley, with John T. Raymond, and J. H. Dobbins in advance for George S. Knight.

Ohio.

COLUMBUS.

Comstock Opera House (Theo. Comstock, proprietor; Frank Comstock, manager): The engagement of the Ideal Opera co. was not a great success financially, 7th and 8th. Columbus is gaining such a reputation for patronizing minstrel and variety performances that any manager presenting a first class, artistic entertainment does so at a great risk. The Boston co. is a good one, and The Bohemian Girl was put on quite acceptably 7th, to a fair-sized audience. A first epresentation of The Sorcerer drew a better house 8th. The plot and music quite thin, with no special solos, except the Vicar's in first act and "Patter Song" of the Sorcerer later. MacDonald, as the Vicar, displayed a pleasing, melodious voice, and Barnabee, as J. R. Wells & Co., makes a capital light comedian. Frothingham has most too much of a bass voice; he fairly out grumbles the elderly fiddle in the orchestra. The Lady Langazure of Adelaide Phillips was stupendous, and in the minuet with Sir Marmaduke her gracefulness was remarked, and both won a hearty recall and encore. Geraldine Ulmer is a charming, sweet-voiced young miss, who, while not singing as Constance, is careful to act all the time, instead of standing around like a "stick." Marie Stone won new favor as Aline, although not having much to do. Her Arline in Bohemian Girl was very nicely played and sweetly sung. Tom Karl as Thaddeus was well received. His voice is not very strong, yet musical and effective. Chorus and orchestra very good. The general music of Sorcerer is bright and sparkling, although there's not much of the piece. Had Trial by Jury been coupled with it, the audience would have been better satisfied. Our old stock comedian, M. B. Curtis 3 to 5, appeared as a Hebrew star—Sam'l of Posen. A Commercial Drummer is a new feature to star, and with the good qualities in the piece and good co. with which Mr. Curtis has surrounded himself, his venture cannot help but make a success. He ought to do more advertising, however. His billing is neat and attractive, but there's too little of it displayed. It was the third night before the public found out something good was to be seen at Comstock's. Curtis' wife does the French dialect part, Celeste, remarkably well, considering she has been on the stage only four weeks. Gertie Granville, one of the sprightliest members of the late Tile Club, adds life and a neat medley of songs to this party. Frank Losee, the familiar English Jack of J. B. Polk's Gentleman from Nevada comb., plays the same scheming villain with his usual grace. That pleasant old gentleman, Charles Loveday, makes a fine old man as Mr. Winslow. Mr. Loveday was here last with Frederick Paulding. Curtis is very amusing, and lots of fun can be seen in Sam'l of Posen.

Grand Opera House (Col. Theodore Morris, manager): All the Rage is a jumble of nonsense with only one good thing in it, and that is the Dr. Goodwin of Frank Hardenberg, who makes a great amount of fun out of it, and who shows himself a capital comedian. Susie Winner, of the Winner Sisters (the other now with Soldene), is a pleasing little lady who sings nicely. Miss Susie's merits are sufficiently praised by would-be critics who get "struck" on every little variety comedienne who happens to appear here. Balance of co. good enough for trashy piece. Haverly's New Mastodon Minstrels to packed house, 8th. Coming: Joseph Jefferson in The Rivals, 14th; George S. Knight and Sophie Worrell, 19th; One Hundred Wives comb., 20th to 22d; John McCullough and Agnes Leonard comb. to follow.

SPRINGFIELD.

Black's Opera House (Harman Tyner, manager): Charlotte Thompson in Planter's Wife and Jane Eyre, 3d and 4th, to fine business. All the Rage caught a big house, 6th. The audience was more than pleased. Snelbaker's Majestics, 7th, to standing-room only. Haverly's New Mastodons came 8th, playing to fine business. Galley Slave billed for 19th.

Items: Miss Martin, daughter of stage carpenter Martin of Black's Opera House, took the part of Adele in Jane Eyre Tuesday evening, and played it in an acceptable manner.—E. M. Gotthold, agent Majestics, George E. Miller, lithographer, W. S. Chatterton, George H. Robinson and D. S. Thomas, of Haverly's New Mastodons, and H. S. Taylor, business agent Jefferson, were in town last week.—W. H. Griffith, scenic artist, is engaged getting up some fine scenery for an opera house in Gallatin, Tenn.—The Comical Four Minstrels and Brass Band have reorganized for season of '81.

CLEVELAND.

Opera House (L. G. Hanna, manager): The week just closed has proven one of remarkable interest, and Thomas W. Keene, who appears here for the first time in tragedy, has scored a great success. The house was crowded Monday night to witness his performance of Richelieu. His portrayal of the famous Cardinal was a masterly effort, exciting the greatest enthusiasm, and at the conclusion of the fourth act he was called before the curtain five times. Hamlet was produced Tuesday and was quite favorably received, though not so finished an impersonation as his Richelieu. Mr. Keene's assumption of Richard III., on Wednesday night, was splendidly successful and aroused frequent demonstrations of the heartiest approval. His conception of Iago, in which he appeared Thursday, was somewhat original, but most enjoyable, and an additional proof of the actor's great versatility. By special request, Richelieu was repeated Friday. Merchant of Venice was given at Saturday matinee, and Richard III. closed the week. Mr. Keene's support is tolerably fair. Frazer Coulter does some good work, and the characters taken by Henrietta Vaders, Otavia Allen and Agnes Keene were, in the main, finely rendered. Miss Vaders was formerly a member of the Opera House stock, and received a cordial welcome. The Boston Ideals, 10th, 11th and 12th, in Fatinitza, Bohemian Girl and Chimes of Normandy. John T. Raymond balance of week, in Col. Sellers, My Son and Paul Pry. Mahn's Comic Opera co., 17th. John McCullough, 25th.

Academy of Music (John A. Ellsler, manager): This house was crowded every night of last week, upon which occasion Mr. C. B. Bishop was seen here for the first time in P. V. Nasby's Widow Bedott. Mr. Bishop is well fitted, naturally, to assume the character, and his performance, while marred in certain portions by a tinge of vulgarity, is indescribably comical. James Barrows, as Elder Shadrach Sniffles, is the ideal sanctimonious hypocrite, and the rest of the co. furnish excellent support. Snelbaker's Majestic Consolidation are billed for the 10th and 11th. Frank Mayo, 17th, week.

Comique (B. C. Hart, manager): New this week: Morris and Fields, C. N. Steen, Adelina Gasperini, Watson and Green.

Items: T. W. Keene occupied a box at the Academy, Wednesday, p.m.—Both houses were crowded at all of the matinees last week.—Helen Vincent of the Widow Bedott party is a charming little soubrette.—Mr. Keene received one or two slight sword wounds at the hands of his antagonist during the combat scene in Richard III., Wednesday evening.

CHILLICOTHE.

Opera House (Ed. Kauffman, manager): Boston Ideal Opera co. played to one of the most fashionable audiences of the season 5th. The Galley Slave changed date from 19th to 18th. Rentz-Santley also changed date from 27th to 24th. Comedy and America Four, 29th.

Masonic Hall (Phil. Klein, manager): All the Rage played to a fair audience 4th. The co. was one of the best that has been here. Haverly's New Mastodons, 10th; Rial's Humpty Dumpty, 19th.

Items: Manager Kauffman got out a very handsome satin programme for the Boston Ideals.—W. C. Hamilton expects to put his new play, Judge Slasher, on the road on or about Feb. 1.

DAYTON.

Music Hall (Charles D. Mead, manager): Tony Denier's New Humpty Dumpty party were here 4th, and did a large business. They gave a first-class entertainment in all respects. Booked: Bartley Campbell's Galley Slave, 17th; Agnes Leonard, 20th; The Knights, 22d.

Items: Jarrett's Fairy Opera co. failed to show up, 6th.—Mr. Thomas, press agent Haverly's Mastodons, was in the city, 4th.—Manager Mead's rule of barring the representatives of the dramatic press from the orchestra chairs still holds good.—THE MIRROR has had a boom here since the Christmas number was published.

SANDUSKY.

Biemiller's Opera House (William Stoffle, manager): Agnes Leonard in Woman's Faith, to fair house 3d, giving general satisfaction. John A. Stevens in the Passion Slave, 24th.

Academy of Music (F. Graul, manager): Opened Jan. 3 with the Marion Comedy co. composed of Frank Marion, Jennie Butler, Ada Wharton, The Leroys and George Sherwood and Barney Percell. Business fair.

Items: Janauschek plays three nights. Sandusky 23d, Mansfield 24th, Akron 25th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): All the Rage comb. was presented in excellent style before a good audience, Dec. 30. Booked: Mrs. Scott-Siddons, Jan. 8; Joseph Jefferson, 18th, Frank Mayo, 24th; Golden Game, Feb. 10; Fanny Davenport, 25th; Mrs. George C. Howard, March 9; Mattie Vickers, 11th and 12th; Buffalo Bill, 28th; Maggie Mitchell, April 16.

AKRON.

Academy of Music (W. G. Robinson, manager); Mrs. Scott-Siddons in School for Scandal, Jan. 7, to a large house; fine performance. Boston Ideal Opera co., 8th, in Fatinitza, to a crowded house. Very fine entertainment. Booked: 12th, Snelbaker's Majestic Consolidation; 13th, Arabella Root Concert co.

BELLEFONTAINE.

Grand Opera House (Opera House co., managers): Booked: Minnie Palmer, Boarding-School, 18th and 19th; Columbus Barracks Military Band (concert), 27th; Frank Chanfrau in Kit, Feb. 4.

ZANESVILLE.

Opera House: Haverly's New Mastodon Minstrels, 11th.

Black Music Hall: Closed.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Hermann and his European Novelty co. played to large business last week, and the entertainment proved highly enjoyable. This week Mahn's Comic Opera co. Boccaccio and Fatinitza will be given during the week. My Partner, 17th. The Galley Slave, 24th.

Library Hall (W. W. Fullwood, manager): Prof. Rosedale's troupe of Palestine Arabs last week. The entertainment was something out of the usual order of amusements. Business very fair. Boston Ideal Opera co., 13th, 14th and 15th. Fatinitza, The Bohemian Girl and Chimes of Normandy will constitute the repertoire. Remenyi, the violinist, 18th.

Lyceum (John A. Ellsler, manager): Tom Thumb's troupe of Dwarfs exhibited to large crowds last week.

Williams' Academy (H. W. Williams, manager): The attendance last week was quite good, but the show was only fair. This week: Hyde & Behman's comedy co.

Tivoli Garden (Wm. F. Stuetz, manager): This house still continues to give the old, monotonous, straight variety performance. The performers seem to be indifferent, go-as-you-please sort of people, with no object in view except to get through and draw their salaries. The attendance is generally good, which fact is no doubt owing to the cheapness of admission.

Vierheller's Garden (Henry Vierheller, manager): The show at this house is somewhat better than that of the Trivoli, yet it is not what it should be. A fair price of admission should be charged. This would enable the management to give a better show, and make his audiences more select.

Items: Soldene, with her fascinating females and high kickers, will be at Library Hall the last week of the present month.—Prof. Rosedale, manager of the Palestine Arabs, was very sick in this city last week.—Paul Stelzner, a lifelong member of our different orchestras, was stricken with paralysis last week. He is slowly recovering.—In all probability Library Hall will have a new entrance. The present entrance is from Penn street. The new one will be from Sixth Avenue.—Herrmann entertained the members of the Press one afternoon of last week, with some of his best tricks with cards.—The Pittsburg lodge of Elks held a social session on the night of the 9th, and had a jolly good time. Herrmann was there, and also the members of Mahn's Opera co.—The Elks' benefit takes place on the 10th of February.—Harrigan and Hart's latest songs, as sung in The Mulligan Nominee, have been received in this city.—Herrmann sports a large seal skin overcoat, which rivals Joseph Emmet's celebrated garment. I understand it is valued at something over $600.—Harry Ellsler occupied the chair at the late social session of the Elks.—Manager Fullwood is making himself quite popular with professionals who visit his house by endeavoring to make their stay in this city as pleasant as possible. Last week he escorted the Arabs to the principal places of interest in our city, which treat was duly appreciated by the Palestines.—The account in a late edition of the New York *Herald* of the present condition of J. J. Silveria, the actor, brought many recollections of bygone days to Pittsburgers. Some time prior to 1870 Silveria was a member of the stock at the old Pittsburg Theatre, then managed by William Henderson. He was very popular when here, and commanded considerable influence. His present condition is much regretted.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): No entertainments during week ending the 8th. Booked: Hill's All the Rage, 13th, 14th; Mrs. Scott-Siddons in Rosalind, 15th; Annie Ward Tiffany, 19th. The Union Spy, a military drama, will be produced by home talent at Opera House for benefit of Co. C., 20th, 21st and 22d. Maggie Mitchell is underlined for the 25th.

Gem Theatre (W. J. Cain, proprietor; C. H. McDonald, business manager): Business during the past two weeks has been excellent. Flora Moore was the chief magnet that attracted the crowds. New faces 10th. The Kine Bros., in musical specialties; the three Crawfords, song-and-dance; J. B. Willis and May Adams, Dutch specialty artists; Viola Ray, vocalist; the Moore Sisters, vocalists; Blanche Austin, balladist. Retained: Kitty McDermott. Departures, 8th: Flora Moore to New York; the Four Eccentrics to Philadelphia; Mons. Leopold, Harvey Wentworth and Nellie Thorne to Newark, N. J.; J. H. Carle to Cleveland; Eugene Natowitz to Erie.

Items: Joseph Jefferson will appear at Meadville, Pa., Jan. 19, under management of Wagner & Reis.—What Bradford is sighing for is a minstrel show. A good troupe is always sure of a handsome reception.—Sarah Bernhardt will appear here late in the season.

READING.

Grand Opera House (George M. Miller, manager): Remenyi in grand concert, 8th, to good business. Booked: Nick Roberts' Humpty Dumpty troupe, 15th; Home entertainment of Employment Bureau, 17th; Germania Orchestra concert, 18th; Knights Templar entertainment, 20th; Philharmonic concert, 21st.

Academy of Music (John D. Mishler, manager): Gus Williams played Our German Senator, 8th, to large house; Rose Eytinge, 11th; My Partner, 13th; Barney Macauley, 14th; Harrisons in Photos, 17th; Frederick Paulding, 19th; All the Rage, 23d.

ERIE.

Park Opera House (Wm. J. Sell, manager): This house was closed all the week, with the exception of the 5th, when it was used by amateurs. Booked: Herrmann and co., 10th and 11th; Mrs. Scott-Siddons, 13th; Jane Coombs, 21st and 22d; Frank Mayo, 24th and 25th.

Academy of Music (E. S. Hubbell, manager): Business very good at this place the past week.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Gus Williams as Our German Senator came 6th, to large house. He was well supported by an excellent co. The play was smoothly rendered and very enjoyable. Booked: Rose Eytinge 19th; The Harrisons under Mishler in Photos 20th.

Items: Citizens' Hall at Catasauqua has been entirely remodeled and Baird's New Orleans Minstrels will do the opening on 8th.

MAHANOY CITY.

City Hall (C. Metz, manager): Jay Rial's Two Orphans co. 4th, to a large and appreciative audience. Baird's New Orleans Minstrels to poor house 5th. Coming: The Harrisons, in Photos, 15th.

Items: Nathanne Carle, trombonist, with New Orleans Minstrels, was heartily applauded here, and received an encore during the street parade.—The Harrisons will have the largest house ever seen here.

HARRISBURG.

Opera House (H. J. Steel, manager): Jay Rial's Two Orphan co. gave a poor performance to a small house, Dec. 31. New York Specialty co., Jan. 1, gave general satisfaction to a large audience. Prof. Hartz, Illusionist, together with several first-class specialty performers, has been delighting large audiences the past week. Booked: Mapleson's Opera co., 31st.

MEADVILLE.

Opera House (H. M. Richmond, manager): The New York Criterion co., in Freaks, attracted a large house 6th. Billed: Mrs. Scott-Siddons in School for Scandal, 10th; Hill's All the Rage comb., 12th. Booked: Joseph Jefferson, in The Rivals, 19th.

PITTSTON.

Music Hall (J. R. Ehret, manager): Gus Williams in Our German Senator 4th, to large houses. Good co. J. Rial's Two Orphan comb., to full house 7th. Poor co. Barney Macauley 19th.

Item: Rose Eytinge has cancelled dates for the present.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Jay Rial's Two Orphans comb. to poor business, 5th.

Items: Thursday evening, 6th, the members of Lincoln Post, No. 140, G. A. R., presented Manager Osler with a handsome gold badge in recognition of his valuable services.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): N. Y. Humpty Dumpty Pantomime troupe, 3d, to a large audience. Jay Rial's Two Orphan comb. to a fair audience, 6th. Billed: Hartz comb., 10th, week.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Baird's New Orleans Minstrels gave a very good performance here 4th, to poor house. Booked: Harrisons in Photos, 27th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Gus Williams in Our German Senator, 3d; business medium.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Neil Burgess in Widow Bedott 3d, to good business. The same enthusiasm that greeted Mr. Burgess on his first appearance in this city some time ago was manifested again. The cast was good. Maggie Mitchell 6th, to big business. Pearl of Savoy, on the 7th, attracted an audience of nearly 1,500. The greater portion of the house was sold before the doors were opened. Legion of Honor comb. 12th, supported by Samuel W. Piercy. Haverly's Colored Minstrels 17th. Hazel Kirke 21st.

Low's Opera House (Wm. H. Low, Jr., manager): Rial and Draper's Uncle Tom's Cabin comb. 10th.

Theatre Comique (Hopkins & Morrow, managers): Best bill of the season was given this week. Satsuma, the Japanese juggler, was the reigning card. His several feats were enjoyed by all. Pat Reilly, the cartoon artist, drew well with his portraitures of prominent people. The Electric Three, Callan, Haley and Callan, deserve especial mention for their singing and dancing, and are well up to the standard in their particular line of business. New people 10th: Four Emeralds, Gibbons, Russell, Kennedy and Magee; Don Ferreyra, the Man Flute: John and Lewis Wesley, Maude Leigh, Louisa de Luisi; return of the Bartlett Sisters after an absence of three weeks in Connecticut.

Music Hall: Grand Comb. concert 10th, by the following celebrated artists: Constantin Sternberg, the Russian pianist; Letitia Fritch, prima-donna; August Wilhelmj, the renowned violin virtuoso; musical director, Max Vogrich.

NEWPORT.

Amusements have been dull the past two weeks. Booked: Hazel Kirke co. and Donaldi in opera, 17th and 19th.

South Carolina.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Harry Miner and Pat Rooney's comb. 3d and 4th, to good business. The Pathfinders, billed for 5th, spent that night on board the Charleston R. R. train, and therefore did not appear until the 6th. Charleston was perfectly satisfied with one performance of Scraps. It could not have survived two such performances. R. E. J. Miles' Revellers, 7th and 8th, to fair business; they created a good impression. The Banker's Daughter, 13th.

Items: The Kate Thayer Concert co., billed and advertised for 10th, 11th and 12th, have cancelled their dates.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Rice's Surprise Party came the 6th to the largest house of the season. The sale of seats for engagement of Oliver Doud Byron on the 12th is already large, and there is every indication of a large and fashionable attendance.

COLUMBIA.

Opera House (Eugene Cramer, manager): Barney Macauley in Uncle Dan'l, 3d, to a good business. Miner's Rooney comb., 5th, to fair business; weather very bad. Pathfinders in Scraps, 10th. Oliver Doud Byron in Across the Continent, 11th.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Owing to Miss Oavendish's engagement being cancelled on account of her serious illness whilst here, nothing was billed at this house until Tony Denier's Humpty Dumpty was presented on 7th and 8th inst. and matinee, to crowded houses. Strakosch and Hess Opera troupe are billed for 11th and 12th inst., and judging from the advance sale of seats, they will have full houses. Fanny Davenport is billed for 14th and 15th.

Grand Opera House: Nothing billed at this house this week, owing to all engagements having been cancelled by the Receiver appointed by the Chancery Court of this county. Charlotte Thompson has rented the house to appear on 10th, 11th and 12th inst., and matinee, 12th.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): The Gosche-Hopper One Hundred Wives comb. were to open 3d for week, but cancelled date. The co. were in New Orleans last week. Charles A. Wing had arrived and desired to play three nights, but management refused, holding them to original contract of one week, to which he demurred and threw up date, causing theatre to remain closed entire week. A suit for damages is the result. Coming: 10th, Tony Denier's Humpty Dumpty; 13th, Strakosch Opera co.

MURFREESBORO.

Billed: Charlotte Thompson, 13th, in The Planter's Wife; Tony Denier, 24th; Campbell's Galley Slave, 26th.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Booked: 10th and 11th, George F. Rowe in The Guv'nor and Little Em'ly.

City Hall (L. J. Smith, manager): Prof. De Florence, assisted by Salzano, ventriloquist, in magic and gift entertainment, 8th.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Annie Pixley appeared in M'liss on the 3d, to a fair house. Rice's Surprise Party played 4th and 5th to moderate business. Barney Macauley filled out the week to large houses. Harry Miner's Pat Rooney comb. will appear 11th and 12th. Robson and Crane, 13th, 14th and 15th, in Our Bachelors, The Two Dromios, and Sharps and Flats.

Mozart Hall (C. L. Seigel, manager): Kate Thayer and the Spanish Students failed to appear, as announced, on account of the cold weather.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): The Armory Hall Opera co. in Trial by Jury, 13th and 14th.

Item: Dr. Bond's Washington Opera co. will shortly appear in Pirates of Penzance.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Barney Macauley as Uncle Dan'l, to $500 house, 6th. Miner Rooney comb. to fair business, 8th; the audience was well pleased.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Rice's Extravaganza co. 5th, 6th, 7th and 8th with Evangeline and Calino. The pieces were mounted to perfection. The entertainment called forth the approbation of the audience. The new opera Calino is not likely to become a favorite. Evangeline has been slightly changed. In this piece all were at home. The business has been very good during the engagement. Rentz-Santley co. 10th and 11th. Sol Smith Russell 19th, 20th, 21st and 22d.

Academy of Music (Harry Deakin, manager): Rive-King Concert co. Dec. 31, light houses. Jan. 2, to large audience. The co. are good artists and ought to have been better appreciated. Frank Mayo 6th, 7th and 8th in Van Dayy Crockett and Streets of New York. This popular actor, supported by Miss Weaver and a good co., attracted a crowded house. Arabs 16th, 17th and 18th; C. L. Davis 19th, 20th, 21st and 22d; William Parson's lecture 23d.

Favorite Theatre (John Slensby, proprietor): Good business, good show, all of last week's people remaining but Charles Glidden and Edith Tyler, to Fort Wayne 9th. Opening 10th: Sheridan Brothers, Ada Adair, Peltier and Fields, Lew Baker, Ola Landers.

Adelphi Theatre (Warren Swetland, proprietor): Had to succumb to adverse circumstances and unpaid bills. The place was gutted of everything possible by people having claims against the place.

Items: Jennie Weathersby was the guest of Mr. and Mrs. Nunnemacher the past week.—Mr. Nunnemacher, with his usual enterprise, has a whale on exhibition in Chicago, transported from Cape Cod, coining money with it.—Next Spring the Grand Opera is to be demolished and on its site Mr. Nunnemacher will put a new Opera House that will not be eclipsed by any in the Northwest. It will be on the ground floor and fitted with all of the latest improvements. Such a place will be a credit to the city and a lasting tribute to the memory of one who has done so much to elevate the amusement tone of this city.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Baldwin's Brilliants played from Dec. 30 for five nights to uniformly poor houses, though the entertainment was not without considerable merit. Milton Nobles in Phœnix, splendidly billed for the 8th. Clement Bros. Concert troupe, after a most successful season, will play here (their home) on the 12th. Roland Reed and Alice Hastings in Arabian Night the 15th.

Item: Minnie Palmer's Gaiety co. and Big Four Minstrels have written for dates.

MADISON.

Opera House (George Burroughs, proprietor): Frank Mayo comb., 5th, in Van the Virginian, to a large and pleased audience. The play was well presented, and the cast a good one, every actor being well up in their business. Baldwin's Brilliants, a comb. of sleight-of-hand, concert and general variety, 13th, 14th, 15th.

Items: John Dillon has cancelled his dates for this month.—The Northwestern Saengerfest will be held in this city July 8, 9, 10, and promises to be one the largest musical conventions held in the Northwest.

RACINE.

Opera House (McFarlane & Rusco, managers): Rice's Evangeline 3d, to a full house. The piece as reconstructed is much improved, and the co., always good, is stronger than last year's party. Coming: Milton Nobles 11th in The Phœnix; The Baker Family present The Court of Babylon 12th, 13th and 15th; Gulick and Blaisdell's Arabian Night 14th.

Item: John McFarlane, manager of our Opera House, was doubled the past week; but even marriage cannot destroy his popularity here.

EAU CLAIRE.

Music Hall (J. E. Cass, manager): Gulick and Blaisdell's Guaranteed Attraction No. 4, with Roland Reed as the principal figure in An Arabian Night, came the 4th and played to a fair house. The entertainment was excellent. The Rive-King co. with Mme Rive-King, pianist, came the 5th, and played to a full house. The entertainment was the finest of the kind that has ever appeared in the city. Bjornesen lectures 9th.

Canada.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): George F. Rowe opened an engagement of four nights 3d, presenting The Guv'nor for the first time here, to a large house. Mr. Rowe, as Macclesfield, captured the audience. The other parts were well sustained. Engaged held the attention of a large audience 4th. As Cheviot Hill Mr. Rowe scored a success, while the co. came in for a good share of applause. The Guv'nor matinee, 5th, attracted a full house, and the same evening Little Em'ly was presented to fair business. The engagement closed 6th with the production, for the first time on any stage, of George F. Rowe's new four-act comedy, Beauty. A large and brilliant audience was present. Mabel Jordan, as Ariadne, the Beauty and heroine, looked and acted the part to perfection, and, with the author, received several calls before the curtain. The co. gave excellent support, and their endeavors were rewarded with frequent applause. The piece was pronounced a success, and Mr. Rowe is to be congratulated on this verdict from a critical audience. Booked: Roberti Concert co. 10th; Nip and Tuck 14th, 15th; Strategists 21st, 22d.

Item: John Wingfield and James Warren, gymnasts, and Robert Dickson, cornetist, are here spending the holidays with the friends of their youth.

TORONTO.

Grand Opera House (A. Pitou, manager): The Emma Abbott Opera co. for first three nights of week to large business. Balance of week the boards were held by Mrs. Howard's comb. in Uncle Tom's Cabin, to fair audiences. Frank Frayne comb. 10th, for three nights.

Royal Opera House (J. C. Conner, manager): Weber's Nip and Tuck comb. had a very successful run for the week, commencing Jan. 3, the house being well filled at each performance, and they gave a good show. Baker and Farron, 10th, week.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): Mrs. G. C. Howard's Uncle Tom comb. played to a small audience, 3d. The Favorites in Long Branch gave general satisfaction to fair business, 4th. Popular Dramatic co. in the Factory Girl to a good house, 5th. Emma Abbott Opera co. in Paul and Virginia, delighted a $600 house, 6th.

Grand Opera House: Helen Potter's Pleiades, 11th.

Academy of Music: Clinton Hall's Strategists, 11th and 12th; Frank Frayne, 13th.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. Booked: Salvini and co., three nights, 17th, 18th, 19th.

Theatre Royal (J. B. Sparrow, manager): Closed. Booked: 10th, and week, a French dramatic co.

BROCKVILLE.

Opera House (George A. Dana, manager): George Fawcett Rowe in The Guv'nor to a fair house, 8th. The play was well received, giving a highly amusing and entertaining performance. Booked: Roberti Concert co., 12th; Nip and Tuck, 13th.

LONDON.

Holman Opera House (George Holman, manager): Drew's Comic Opera co. performed Opera Mad to large houses, 7th and 8th. Booked: Clinton Hall's Strategists, 10th; Rose Eytinge, 13th, in Drink.

Mechanics' Hall: Helen Potter's Pleiades, 12th.

Nova Scotia.

HALIFAX.

The Lyceum: Lindley's Comedy co., Harry Lindley, manager, performed Turco, the Terrible, on the 3d and 4th; The British Flag on the 5th, and Lady Audley's Secret for a matinee on the 1st, to fair houses.

"Grand Infanta" Litigation.

His Honor the Mayor was occupied nearly three hours on Monday afternoon in hearing counsel with regard to the proposed appearance of the Grand Infanta troupe at the Academy of Music or Booth's Theatre in this city. Mr. Charles McGeachy, who is the manager of the troupe, wrote some time ago to the Society stating his intention to give a public musical performance, and asking whether the Society would interfere. Elbridge T. Gerry, the President, in his reply did not directly answer the question, but referred Mr. McGeachy to the statutes. Other letters also passed between the parties, until finally the matter was brought before the Mayor by Mr. McGeachy, in the form of an application for a singing license, as mentioned in the Act of 1876.

Ex-Judge Fullerton and Mr. E. T. Fellows were counsel for Mr. McGeachy, and Mr. Lewis Delafield appeared on behalf of the Society. Mr. Gerry, the president of the Society, was not present. There were a large number of interested spectators in the Mayor's parlor.

Mr. Fellows, in opening the proceedings, made a formal application for a permit from the Mayor for the Grand Infanta troupe to give a musical performance in this city. The application was supported by ex-Judge Fullerton, and opposed by Mr. Delafield. During the debate counsel on both sides waxed warm and used strong language, Mr. Delafield charging Mr. McGeachy with bad faith, and stigmatizing Col. J. H. Mapleson's sworn affidavit as "unqualifiedly and absolutely false;" while Judge Fullerton, in reply to a further charge that Mr. McGeachy was prompted by greed to sacrifice poor innocent children, taunted Mr. Delafield with "pushing his arm clear down to the elbow in the Society's treasury" to pay for his arguments, and generally working for money, which he supposed was another word for greed. Mr. Delafield replied that he was not a paid advocate; but Judge Fullerton retorted by saying that though he worked for nothing and boarded himself, it did not give him the right to insult others.

Mr. E. T. Fellows, on behalf of Mr. McGeachy, in asking for the Mayor's permit, or license, presented a number of documents. First, Mr. McGeachy's letter to President Gerry, informing him of the proposed spectacular show, in which a large number of children would appear, and asking whether the Society would regard such a performance as within its purview. This letter assured Mr. Gerry that the spectacle was devoid of any vulgarity, and one affording the children engaged therein pleasure and profit. Then Mr. Gerry's reply was read, which letter enclosed a copy of the statutes of 1876, expressly forbidding the exhibition of such children—*i.e.*, ranging from the ages of fourteen to sixteen years, for the purpose of singing and dancing. The letter gave the Society's reasons for deeming a public exhibition injurious to the health of children, as follows: First, when the exhibition deprives the children of their ante-midnight sleep. Second, when it exposes children thinly clad on a public stage at night, subjecting them to draughts. Third, when, by excitement caused by the lights and applause, the children are over-stimulated. Fourth, when the children are taken through the cold streets to their homes in an exhausted condition; and fifth, when the exhibition is continued so as to prevent any recuperation on the part of the children. The letter further states that such children grow prematurely old, and that seeds of disease are sown by frequent exposure.

"As the Society depends on the opinion of physicians," said Mr. Fellows, "I submit the following letter from Dr. William A. Hammond:"

43 WEST FIFTY FOURTH STREET,
NEW YORK, Jan. 5, 1881.

MY DEAR COL. MAPLESON:

In answer to your letter of the 3d inst. I have to say that I am a regular attendant on the opera at the Academy of Music, and during the last season saw every performance in which children took part—Aida, Mefistofele, Lucia, La Sonnambula—and in no one of them was there anything done which was not in the highest degree conducive to the health and comfort of the little performers, whether we consider the movements themselves or the time at which they took place. The children evidently enjoyed them as much as the spectators.

That stage performances by children may be made injurious either by the character of the actions required of them or by the lateness of the hour at which they occur, is indubitable. The Society for the Prevention of Cruelty to Children might well be empowered in the exercise of a sound discretion, to stop all such improper exhibitions, or to prohibit any sick or feeble child from participating in them: but to indiscriminately prevent dancing, acting or musical performances by children regardless of all other considerations, except the one that they are such performances, strikes me as being in the highest degree unphilosophical, unhygienic and at variance with the best interests of the children themselves. It would be as sensible to prohibit them from eating mutton because some child had choked by attempting to swallow a piece too big to go down the gullet.

In itself dancing and the accompanying movements of the arms and body to musical cadence is a healthful, invigorating and pleasing exercise. It develops the muscles, facilitates digestion, induces a feeling of joy in the performers, and, moreover, affords harmless amusement and recreation to thousands of spectators. It is only injurious when it is required in excess of the physical powers, at untimely hours, to the deprivation of sleep, or of proper education. It is no more deleterious when performed on the stage of a theatre or opera house than on the floor of a dancing academy or drawing-room. Each case of public performance should, of course, be judged on its own merits, and for this duty the Society for the Prevention of Cruelty to Children may properly exercise its authority: but where there is no cruelty it appears to me that, by the very name the Society bears, there is no equitable right for it to interfere. My friend Mr. Gerry is a clear-headed and enlightened man, and I cannot think that upon reflection he will continue to interpose obstacles without reference to the attendant circumstances of each case. Yours sincerely,

WILLIAM A. HAMMOND.

After this letter, Mr. Fellows produced Col. Mapleson's affidavit in which he recapitulated the facts of his arrest by the Society's officers in 1878, for allowing children to perform on the stage of the Academy in opera. In this affidavit Mr. Mapleson says he told Mr. Gerry that the children were well fed and clothed, and invited him to the rehearsal. He came, cross-questioned the children privately, and said everything was right so far. He then watched them and applauded them, and finally allowed them to dance. In 1879 Mr. Gerry warned him that he must not introduce the children on the stage in the opera of Aida. The affidavit further says that he, Mr. Mapleson, has never been interfered with in any other city except New York. Another letter from Mr. McGeachy to Mr. Gerry was then read, in which the writer declared himself a law abiding citizen, but that he regretted very much, in the prosecution of a legitimate business, that he finds it necessary to refuse obedience to the State. He then says that the troupe is composed of about eighty to one hundred children, who have more than parental care, and that the law "to prevent and punish wrongs to children" cannot apply in this case, as his troupe suffer no wrongs, and concluding by suggesting "that when the Society for the Prevention of Cruelty to Children goes so far as to interfere with and break up such exhibitions, it is going beyond the limits of propriety, and becomes a fit subject for restraint."

Judge Fullerton stoutly defended the application. They asked the Mayor, he said, to give them a permit for singing. Was there anything immoral or hurtful to the public weal in children singing in public? The Legislature was going too far in prohibiting singing, and this Society was going too far in endeavoring thus to limit human action and human endeavor. Charity was becoming sentimental, and society was sick with morbidity. Now-a-day, if a man wanted to die in a blaze of glory, he had only to commit murder, and sentimental women would visit him in the Tombs and load him with bouquets and condiments. This Society had better work to do than to try to prevent little children singing in public. Jumping the rope will be prohibited, and anybody who jumps a rope will be guilty of a misdemeanor. Any society which says that a number of children shall not be got together for the purpose of singing and dancing in public in a harmless entertainment is deserving of popular condemnation.

Mr. Lewis Delafield rose and charged Mr. McGeachy with bad faith. He said that Mr. McGeachy meant to give the performance under cover and protection of the Mayor's license for singing, and then introduce dancing and all the offensive features of a theatrical show. He opposed any permit being given; quoted the statutes to show that the plaintiff had no right in the matter; that the granting of the permit was in the discretion of the Mayor, and could only be given for one performance, not for a series. The act did not contemplate a permit which would authorize the carrying on the trade of singing by children as professionals. The performance by this troupe would be hurtful to the morals of the children, many of whom would go direct to perdition. It would be the entering wedge of sin and shame. Other Mayors had refused to give such permits. These poor, suffering children must not be sacrificed to the greed of the man who would use them for his own profit. They talk about paying salaries of $3 to $25 to the children. Nothing of the sort—the payments are about 50 cents for every public exhibition. Mr. Mapleson's statements as to Mr. Gerry's applauding the children on the stage and permitting them to play are false. Mr. Delafield read a number of medical certificates supporting the premises of the Society.

After considerable forensic display on both sides, the Mayor quietly said:

"I'll take the papers and render my decision in a day or two."

Sermons From Shakespeare.

NO. V.—LOVE.

FERDINAND.—Hear my soul speak: the very instant that I saw you did my heart fly to your service; there resides, to make me fly to it, and for your sake am I this patient log man.

MIRANDA.—Do you love me?

FERDINAND.—Oh heaven, oh earth, bear witness to this sound, and crown what I profess with kind intent if I speak true, if hollowly, invert what best is boded me to mischief. I beyond all limit of what else in the world, do love, prize, honor you.

MIRANDA.—I am a fool to weep at what I am glad of.

—TEMPEST, Act 3, Scene 1.

A cynical wit once alluded to his reading of Disraeli's wonderful novel, "Lothair," in the following quaint manner: "I read Lothair under difficulties, as to dressing. First of all, I sat down by a comfortable grate fire in morning dress, dressing jacket, cap and slippers. After a few chapters, I felt my costume quite out of keeping with the atmosphere of elegance the book surrounded me with, so I donned street attire and boots. Later, a dinner dress became essential to my æsthetic surroundings. Still later a half full-dress was requisite, and finally the doings and conversation with titled people rendered me so aristocratic in sentiment that I felt averse to appearing so familiarly with them in their sumptuous drawing-rooms, unless attired in most approved manner. And so at six p. m. I read the last chapters, dressed in extreme full-dress, patent leather dancing pumps, lavender gloves, white tie, satin-lined full dress coat, and even a tea-rose in the lappel, while my crush opera hat lay on the table beside me."

The above is, after all, a delicate compliment, though made in jest, to the power of the author to invest his characters with life and their surroundings with reality. And if an exquisite toilet seemed requisite to the wit, in reading of fine doings among the nobility, what shall we say, in approaching a theme of which sages have written, poets have sung, and all the peoples in all the climes under the sun have talked and felt and acted since that mythical adventure in the Garden of Eden, which, however we may regard its truth, surely gave rise to this tenderest of all tender sentiments. Without encroaching upon theological grounds, we desire to state right here, that outside the poetry of this account, one fact is surely demonstrated, that at some period back in the dark ages substance was evolved from chaos, shape from the intangible, life from torpidity. Confucius merely changes the form of creation, while the fact remains the same, and to all writers, both ancient and modern, a time of beginning was recognized, and a system of moral as well as physical birth in man established.

With this moral or emotional birth was developed the sentiment of love. The theme is a bold one; but shall we not write of what we believe, and as the immortal Shakespeare gave to this sentiment by far the larger share of his best thoughts, shall we, from a strained squeamishness, hesitate to ponder on what he so nearly exhausted?

The wit approached "Lothair" in fine attire. This then, not a single book, but the substance of all the books of all the ages, of all the themes from all the pulpits, would seem to necessitate approaching in laces and velvets, satins and jewels, dancing plumes and perfumes, light and music, song and service. This the court, not of men, but, speaking metaphorically, of angels.

Perhaps it may seem a little singular that we have chosen the text from the tempest when there are so many more throughout the range of the plays possessing greater elaborateness of expression. But on a shelf of books in a library we select rather the book in substantial cover, to take with us on our railway journey, than run the risk of dust or dampness injuring the one in illuminated page. So we select this honest, homely text, rather than more flowery ones, which perchance might receive an injury if too roughly or thoughtlessly handled.

The Tempest is, to say the least, a remarkable play. The men and women don't seem to be real men and women, but each one is a type of some virtue or an example of some vice possible to humanity. The idea of a barren island made bright by magic would suggest that a barren habitation can be made bright by the magic of energy and earnest purpose, aided by the flowers and foliage of fancy. Ferdinand, the son of a King, is wrecked on this island, and there comes to cheer him Miranda, the daughter of a sometime Duke. In short, a handsome, manly young fellow finds life a dangerous sea, and is wrecked of his hopes on what seems to his impulsive heart to be a barren waste of land. Here he meets a gentle patrician, who, with true woman's tact, appreciates and encourages a sentiment her pure presence has inspired. Shakespeare, though idealizing humble people and humble objects, shows himself in the main to be a thorough aristocrat. Nothing can better prove this than the meeting of these two people, each of gentle birth, and seeming each to tacitly recognize this fact from the start. No very authentic source can be found of the story on which The Tempest is founded. In this it differs from nearly all the other plays, each of which has some slight foundation, in history or song. Is it not probable, then, that this play is the embodiment of some settled theories of life cherished by the poet?

Ferdinand sees in Miranda an innocent girl, ignorant of the ways of the world, but one who possesses all the attributes of the noblest womanhood, which attributes have at all times called forth reverent love in the breast of man, whether he be civilized or savage. True, the savage is ignorant of the highest forms of expression, but he dimly recognizes the fact that the woman of his choice means to him a shrine of idolatry. Miranda, on the other hand, feels with grand intuition that she has found her hero, and hero-worship is a large part of love in a woman's heart. Ferdinand says, "Hear my soul speak," a command uttered in solemn and stately fashion, showing that not alone Ferdinand, but any true man, true and gentle, is not ashamad to accord to the woman he honestly loves the inner grandeur of the soul—the soul, which is our most comprehensive type of immortality and of enduring religion. And then he makes the soul declare the ardor, the humility, the entirety of his passion. Could any avowal more fully confirm the beauty of a regard which calls forth not alone man's heart, but his intellect which, after all, is his soul.

Woman must be a helpmeet for man. Instances multiply where heart and head are discordant, and they are invariably disastrous to happiness. A man must say "I admire, I revere," as well as "I love." And so must a woman say. The scholar who fails to find in his wife sympathy in his pursuits, soon wearies of her society, to seek others more congenial to his tastes. Not that equal cultivation of intellect is always requisite. Sometimes the people having the keenest intelligence are at the same time those least cultivated in method. Women are intuitive. They acquire in this way that which men learn by rule. And cultivation is after all but another name for a sort of trick-box of fact and sentiment, ready labelled for use; and granted it be not despised, it is, after all, not the main essential. So the scholar goes to his wife, though she be ignorant of the sciences in which he is skilled, and finds her untutored knowledge of inestimable value to him, grown weary, perhaps, of worn-out theories and established precedent.

The perfect union is the union of heart and head; and it is, after all, the establishing of this fact, which has led to all the theories and systems of so-called liberalism. Many systems have been and will continue to be made and exploded; much mire will accumulate through which men and women will be dragged before the coming man and woman will turn to Shakespeare, to find, perhaps in this very text, the sum and substance, the rhyme and reason of love. To find that heart and soul must go out each to each, that each must practically repeat Ferdinand's declaration, that "beyond all limit of what else i' the world, do I love, prize, honor you," and then can be understood Miranda's happy rejoinder, "I am a fool to weep at what I am glad of." Love should be estimated in its pure and lofty sense, by men and women alike. It should not be lightly regarded, but should be cherished and guarded with tender zeal, lest it become commonplace or worse.

It has been said that women are unfitted morally and mentally to marry under twenty-five; though to every rule there are exceptions, which more fully prove the rule. Certain it is, no foolish school-girl is capable of turning from her dolls and school-books to the noble and exacting duties of the wife and mother. Her heart and mind needs refining and educating in the world outside the school-room; for by reason of her necessarily sedentary pursuits, man, coming in contact with the life and bustle of every day, far outranks his gentle companion in knowledge. It behooves her, then, to establish a firm foundation at the beginning. A handsome face and fine manners may captivate the eye, but they are not enough to inspire love which shall endure after the years have whitened the one and blunted the other. The long, weary days will come, when the bright, loving man or woman listens in vain to hear the echo of his or her aspirations in the other one. What follows? Alas! the courts of justice can best answer that. True, much of misery is self-imposed. People forget to bear and forbear with each other's faults. "Straight I and crooked W," as the nursery books describe the alphabet, is too often found as the basis or all matrimonial discord. Yet, even making all charitable allowance, much remains of misery resulting from haste and absence of true love in forming alliances. And on the tombstones of hundreds of men and women the words "Died of a broken heart" might be truthfully inscribed could the wall of conventional propriety be torn away from their lives.

Again, all people are capable of love, yet all are not fitted to cherish other love than the love of the philanthropist, the religious recluse and the love of children for parents. Love we believe to be a manifold sentiment, differing in moods and tenses, like its verbal conjugation.

To conclude, therefore, love is a union of the emotional and intellectual, and is a state of mind to be attained only to its full extent when respect and admiration enter in its existence. On the one hand, men should cherish for women at all times a tender reverence. Even if all women are unworthy this, yet they will quietly try to deserve it, perhaps all the more feeling they lack in being worthy. Women should, on the other hand, endeavor to deserve homage, and should patiently try to be as lovely as possible in spirit, even if nature has denied them beauty of face and figure. Homely people grow beautiful, as also beautiful ones grow homely, in exact proportion as the inner self is beautiful, or the reverse. It is an age of progress, and women are learning that it is their duty to watch the day and hour and to improve themselves in every way. Nor are personal adornments to be underestimated. A wife should look her best for her husband's eyes, nor let habit become lax in the essential of giving to her dress, however simple, an air of daintiness and taste; for to please the eye is a great point gained. Let the head, heart and body be adorned as much as possible, and woman cannot fail to hold an exalted sway in the grand plan of humanity.

Let men cease to sneer at the "grand passion," and reflection, together with the acquaintance of clever and beautiful women, will surely strengthen their theories and idealize their objects. Let people approach this subject with grave earnestness, not with flippant heedlessness. It is worthy of solemn thought, for upon its understanding depends the happiness and the misery of the world.

Listen! A voice within says "love;" again another says "*love*" as we look about, at field and forest, mountain and stream. A mutely eloquent chorus is heard from dame nature as well as from man and woman, and all the cadence syllables the word "*love*." Oh! woman, assume your proper sphere; be true and loving wives and mothers, and we firmly believe you will hold the reins of actual power, without resource to other means. The day which shows woman's highest capabilities will in like manner show man's highest capabilities of appreciation for her. Let us hail the dawn of the new Arcadia, and people the place with beauty and gladness, a place where love shall sit enthroned a gracious queen, who shall bless her devotees with a gleam of her own inner nature. Let them leave her court, each to exclaim with rapture: "The very instant that I saw you did my heart fly to your service."

ANNIE WAKEMAN.

Union Square Theatre.

Mr. A. M. PALMER...Proprietor and Manager

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and last representations in this theatre of the wonderfully successful American play,

THE BANKER'S DAUGHTER.
THE BANKER'S DAUGHTER.
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THE BANKER'S DAUGHTER.

Saturday, January 15, last matinee of THE BANKER'S DAUGHTER.

THURSDAY, JANUARY 13, the fourth of a series of

EXTRA MATINEES

to be given every TUESDAY and THURSDAY afternoon. For these matinees, MISS CLARA MORRIS has been engaged. The first of the series will be

MISS MULTON.

Monday evening, Jan. 17, first performance in America of D'Ennery's new play, adapted for this theatre by Mr. Cazauran, and entitled

THE CREOLE.
THE CREOLE.
THE CREOLE.
THE CREOLE.
THE CREOLE.
THE CREOLE.

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Bowery below Canal Street.

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FRANK B. MURTHA.....Manager

Engagement for one week only of the celebrated artists,

MR. AND MRS. McKEE RANKIN,
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in Joaquin Miller's famous play in five acts, entitled

THE DANITES.
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THE BROOK.
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MONDAY, JANUARY 17, first appearance this season of

HAVERLY'S WIDOW BEDOTT,

C. B. BISHOP as the WIDOW.

Haverly's Niblo's Garden Theatre.

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BLACK VENUS,
BLACK VENUS,
BLACK VENUS.

Three great premieres in new and novel ballets, with a corps de ballet of 250 young ladies. Battle of the Amazons, forty lady riders. An entire caravan of living animals. A den of living tigers on the stage.

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Last week of Bartley Campbell's new Irish play,

MY GERALDINE,
MY GERALDINE,

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Monday, January 17, for the first time, BIGAMY,

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Wednesday and Saturday Matinees at 2.

NEEDLES AND PINS.

LAST WEEK. LAST WEEK.

TUESDAY EVENING, Jan. 18, Mr. Daly will produce, for the first time in this country, an original adaptation of Richard Genee's musical and spectacular comedy, to be here called

ZANINA; or, THE ROVER OF CAMBAYE,

which has been many weeks in preparation and which will introduce the famous NAUTCH GIRLS and HINDOO JUGGLERS.

Tony Pastor's Theatre.

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Funny in scenes, funny in action, funny in songs, funny in situation, funny in effect, funny in all.

TONY PASTOR
and a splendid olio company.

In preparation, Pastor's burlesque, PIRATES OF PENZANCE,

MATINEES TUESDAY AND FRIDAY.

FOR OTHER CITY THEATRES, SEE TENTH PAGE.

Maurice Dengremont, the young Brazilian violinist, aged 14; made his first appearance in this country at Koster and Bial's Concert Hall on Tuesday night, before a large audience, composed mainly of musical people and professionals. Young Dengremont's playing was a revelation. We expected to witness the debut of a student; we saw a master of the musical art before us, calm in manner, full of repose in playing, rendering the most difficult works with fine intelligence. Dengremont's selections were De Beriot's 7th Concerto for violin and orchestra, a Nocturne by Chopin, and Leonard's "Souvenir de Haydn." Each selection was interpreted with artistic skill. The Concerto was played with easy grace and marvellous finish. Dengremont's execution is so perfect, and his technical attainments so amazing, that all the well-known difficulties of such works as he played, seem to vanish. In the slow movements of the concerto, he displayed the purest sentiment, while the Nocturne was delivered with a sweet, dreamy, poetic feeling that held the audience entranced. The selections mentioned are not of the highest order, and do not necessarily demand from an artist the fullest display of his intellectual powers, but they are sufficiently classical in style and difficult of execution, to test the powers of any artist aspiring to the highest rank in the list of eminent musicians. Dengremont had a sympathetic audience, and during his playing the most absolute silence was maintained, and the applause was frequent and hearty. But this is not to be wondered at. The boy's personal appearance is greatly in his favor, while his masterly interpretations appeal alike to the novice and musician. As a violinist he is destined, if properly cared for, so that his artistic taste and purity of feeling do not become demoralized—for a great career. Already he has breadth of tone, purity of style, richness of color, and an astounding command of the finger-board, while his bowing is scarcely less wonderful. It is a most remarkable fact that so young a boy should be able to take rapid and involved passages, runs, trills, and arpeggios with such faultless taste and expression, and, moreover, preserving in difficult harmonic passages absolute purity of tone. Generally the public spectacle of youthful precocity is something shocking. Dengremont's is not youthful precocity merely. His talent has not been forced. The gift of music is his by nature. He is not a prodigy, a musical monstrosity, a sensation; he is a boy, but with the great soul of an artist in his little body. What charmed us was the sweet ingenuousness of young Dengremont, his light joyous manner as he stepped up to give his masterly performances, or to receive the vociferous applause which greeted him. We passed one of the pleasantest hours of our life in listening to, and watching this young Brazilian violinist, who, though he may never become a grand creative artist, is and must always be a wonderful executant.

Alfred Cellier's new opera, the Masque of Pandora, has just been produced in Boston with great success, although the audience which gathered to witness the first presentation of this much-talked of production was not a large one. The poem, as most of our readers are aware, is by Longfellow, and the adaptation for the stage has been done by Bolton Rowe. The piece was produced by the Blanche Roosevelt Opera company. Blanche Roosevelt, soprano, was Pandora; Charlotte Hutchings, mezzo soprano, Hermes; Hugh Talbot, tenor, Epimetheus; J. S. Greenfelder, basso, Prometheus; W. T. Daboll, baritone, Hephæstus; Reca Murelli, Florence Durant and Annie A. Whitcomb, the three Graces, Aglaia, Thalia and Euphrosyne. The spectacle was witnessed by a large number of notabilities, including Gov. Long and Longfellow himself. The poet has, it is said, given personal attention to the piece during its preparation for the stage. It will be remembered that Blanche Roosevelt, who played Pandora, made a hit as Mabel in the Pirates of Penzance. Of the tenor, Hugh Talbot, all that need be said is that he was almost as lifeless as Epimetheus as he was as Frederic in the Pirates. None of the singers seem to have done anything very extraordinary. The opera was well set and appropriately costumed, and the stage effects reproduced the scenes of the poem. The story is based on the Grecian legend of Pandora, who, according to Hesiod, was the first created woman. It will be remembered that Zeus, angry because Prometheus had stolen the fire from heaven, ordered Hephæstus to make a beautiful virgin. She was brought to Epimetheus, who, disregarding the command of his brother not to accept any present whatever from the gods, received her while Prometheus was absent. When admitted among men this "fascinating mischief" opened the casket in which all the miseries of mankind were kept, and everything escaped except hope. Before this men had lived without disease or suffering, but after Pandora opened the casket earth and sea were full of "maladies and mischiefs." The first scene in the opera represents the workshop of Hephæstus; the second, the interior of the Tower of Prometheus on Mount Caucasus; the third, the house of Epimetheus, where preparations are being made for a banquet, and the fourth, the garden of the house of Epimetheus.

The opera contains no spoken dialogue, all the words being set to accompanied recitative. It is in three acts, with twenty-five consecutive numbers, and excellent spectacular features. There is a chorus of fifty voices, a corps de ballet and a large force of auxilliaries. As a whole, the work seems scarcely likely to make any popular impression. It lacks action, and the music, while at times bright, sparkling and melodious, also lacks animation. It is, however, a notable musical production, and an acceptable contribution to the operatic stage. The audience of cultivated people who sat out its first production was certainly inclined to feel pleased at the admirable work put before them. The ballet of Dreams is a very imposing affair. There is much beauty, color and melody in the Masque of Pandora, and perhaps the future will decide that poet, composer, adaptor and artists have done well in presenting what by some may be regarded as an innovation in English opera.

Remenyi's appearance at the Saalfield concerts at Steinway Hall was a success. The great violinist has his detractors, who laugh at his mannerisms, but there are few who will not admit that he gave at this concert on Friday some fine interpretations. His selections had at least the charm of variety, including Bach's Chaconne, The Liberty Hymn and The Mount Shasta Choral Theme, also a study of Paganini's. This engagement of Remenyi by Saalfield, for an extra concert, was a happy thought. We are not among those who accept all Remenyi's renderings of standard works but we freely admit his greatness as a violinist of marked individuality. We rather like to watch his eccentric fancy, and are even interested in his musical vagaries, for he is full of poetry, feeling, inspiration, and at times noble in his utterance of musical thought. Remenyi has a rich fancy, deep sentiment, and we regard him as one of the foremost violinists and cultured musical artists of the age. Remenyi is not Wilhelmj, but Wilhelmj is not Remenyi. We have room enough for Remenyi, Wilhelmj, Dengremont, and a hundred others like them. Emily Spader was the vocalist, and Herr Lambert the pianist of the occasion. The N. Y. Philharmonic Quartet did some excellent work.

Jerome Hopkins, in one of his Musical Tramp papers, says: "Music in Washington may be said to exist in two special divisions; one, as dilettantism, in the social circles mostly formed by the families of foreign ministers and government officers; and the other, the semi-professional music of choirs and choral societies. The best church choir in the city is that of Epiphany."

AMONG THE MUSICIANS.

Verdi's Aida is the hit of Mapleson's repertoire.

Miss Litta (Marie von Ellsner) will shortly be Mrs. Cleveland.

William Shakespeare is conducting concerts in London, England.

Herr Joseffy, the piano virtuoso, occupied a front orchestra seat at Remenyi's concert.

Henrietta Beebe has been engaged for an English tour, and leaves New York in March.

Remenyi's appearance drew out a large number of local musicians, amateur and professional.

Adelina Patti is singing in Madrid. At her last appearance she literally flashed with diamonds.

Louis Blumenberg, the Baltimore violoncellist, is an artist who is rapidly coming to the front.

Anton Dvorak, a Bohemian composer, is taking high rank for individuality of style in his compositions.

It is reported that Mrs. Zelda Seguin will join the Strakosch-Hess Opera troupe, taking the place of Miss Barton.

Joseffy's selection at Carl Feininger's concert at Steinway Hall was Bach's Chromatic Fantasia and Fuque.

Maurice Dengremont's second concert took place on Wednesday night. Koster & Bial have engaged the young artist for two weeks.

At Steinway Hall to-night (Thursday), a concert will be given by a number of artists for the benefit of the German Emigrant House.

On Friday afternoon (Jan. 14) the public rehearsal of the third concert of the Philharmonic Society takes place at the Academy of Music.

Carl Feininger's second concert of chamber music took place at Steinway Hall on Wednesday evening. Joseffy and Emily Winant appeared.

The Summer season of Italian Opera at Her Majesty's Theatre, London begins April 30. Mr. Mapleson has engaged Mme. Nilsson and Mr. Maas.

Sunday's concert at the Metropolitan Music Hall was conducted by Rudolph Aronson. The soloists were Mme. Carreno, Signor Tagliapietra and Miss Lefebre.

Philadelphia is to have a grand performance of Elijah on the 25th. Miss Beebe, Emily Winant, Theo. Toedt and Georg Henschel are the soloists.

Albert Hubbard, a rising pianist in this city, is having some successful piano recitals, the last at Chickering Hall on the 8th, assisted by Estelle Hubbard, soprano.

Florence Copleston, the young pianist, played the piano solo part of Carl Reinecke's Concert stuck at Nyack, on the 7th, the Nyack Philharmonic Society giving the orchestral scores.

Constantin Sternberg, the Russian pianist, watched Remenyi from the right-hand stage box, and close to him was George W. Morgan, the distinguished organist of Talmage's church.

J. N. Pattison, the pianist, has arranged a choice programme for his annual concert on the 25th. He will be assisted by Isabel Stone, soprano; Arbuckle, cornetist, and Alberto Laurence, tenor.

W. R. Dietrich is an excellent conductor, but he couldn't do much with the orchestra on Tuesday. What a wretched muddle they made of Arditi's lovely, quaint and dainty Garotte L'Ingenue.

Rudolph Bial has been engaged as conductor of the orchestra at the Thalia Theatre during Mme. Geistinger's performances. He commences (to-night) Thursday, when the opera of Boccaccio is to be played.

Commencing Friday, the 14th, the Misses Thomas will give a series of matinee ballad recitals—music and poetry. Florence Rice-Knox, Albert King and Charles E. Pratt, with Julia Thomas, are the artists.

The New York College of Music has now about four hundred pupils. Herr Joseffy has a large number of piano students. Theodore Thomas, George F. Bristow and Florence Copleston are among the professors.

Signora Urban (whoever she may be), an American prima-donna, is said to have had a great triumph at Rome, in Saffo. At her benefit the Queen was present, and sent her a bracelet with a diamond lyre upon it.

Brignoli, the tenor, was recently entertained at Lexington, Ky. After dinner some one asked Brignoli to favor the party with a song. He replied that singing was his profession, and he only practiced it on the stage.

Brooklyn is having a series of concerts at the Music Hall. The Swedish Lady Quartet, assisted by Henrietta Maur, pianist, Walter Emerson, cornetist, the brothers Mollenhauer, violoncello and violin, William Denison, tenor, and C. A. Jacobson basso, are the artists.

In June next a musical festival will be held at Chicago. William Candidus, tenor of the Frankfort Opera, and Franz Remmertz are engaged. Dr. Hans Balatka will be the director. It is probable that Mme. Gerster and Miss Cary will also be engaged for this festival.

On Tuesday the Standard String Quartet gave their second concert of chamber music in Steck Hall before a select audience. The programme consisted of Quartet A major op. 41, No. 3, Schumann; sonata for violin and piano in F minor, op. 10, Bargiel, and quartet (Serenade), No. 19, G major (anno 1787), Mozart. The quartets were played by Messrs. Hermann, Brandt, Max Schwarz, George Matzka and Frederick Bergher.

To-night (Jan. 13) the following artists will appear at Chickering Hall in aid of the Charity Fund of New York Lodge, No. 330, F. and A. M.: Julia Polk, prima-donna; Tony Pastor, Ella Wesner, T. B. Dixon, Irwin Sisters, Harry Kennedy, French Twin Sisters, William H. Pope, Lillian Russell, James Graham, Lillie Western, F. Leaudy, Harry McEvoy and Emma Rogers, Lester and Williams, Truner, Welsh and Harris; Parker and Smith, Bernard Sloman, Harry W. Rowe and H. Dyring and orchestra.

Mr. Mapleson will take his company from Philadelphia to Baltimore, where they will appear on the 20th, 21st and 22d inst.; thence to Washington for the 24th and 25th inst.; thence to Pitt-burg for the 26th and 27th, Indianapolis the 28th and 29th, and then to Chicago for two weeks, beginning Jan. 31. After this the company will go to St. Louis for one week, commencing Feb. 14, and will appear in the Cincinnati Operatic Festival during the week beginning on the 21st of February, and will again be heard at the Academy of Music in this city Feb. 28, when the Spring season will be begun.

PROFESSIONAL DOINGS.

—The Williamsons played their farewell at Melbourne the week of the 7th.

—Pinafore and Struck Oil have proved enormously successful at Melbourne.

—Lyster, the manager of the Opera House at Melbourne, after a long illness is dead.

—Wybert Reeve, writing from Melbourne, says Diplomacy was too much for the Australians.

—Harry Sellers, the advance agent of Buffalo Bill, has been in town during the past week.

—Dan Frohman, who has been confined to his bed with a severe attack of pneumonia, is now very much better. He will most probably be at his post again next week.

—A brilliant Boston contemporary has made the astounding discovery that "Lawrence Barrett has made a great hit in Yorick's Love, at the Park Theatre in New York."

—Bronson Howard, speaking of the new play which he is now writing for the Salsburys, says that he is confident of its success. He intends to make the new piece a complete work.

—Miss Lenoir, D'Oyly Carte's agent, says there has been no dispute, as has been rumored, regarding the ownership of Billee Taylor. It will be produced jointly by D'Oyly Carte and E. E. Rice.

—O. G. Bernard, business manager of the Madison Square travelling company, telegraphs THE MIRROR from Boston: "Our advance sale here at Park Theatre is large enough to make two Bernhardts happy."

—Ada Dyas plays the principal female character in the new play, Bigamy, which is to be produced at the Standard next Monday. Eben Plympton and a daughter of the late William R. Floyd will be in the cast.

—The Standard Theatre is let to Mr. D'Oyly Carte for the season, for the production of comic opera. Billee Taylor is the initial piece, to be followed by Les Mousquetaires. A number of Parisian and London successes are in hand.

—The following is the cast of The Creole, which, as already announced, will be produced in the Union Square Theatre on the 17th: Count de Maillepre, Charles R. Thorne, Jr.; Viscount de Maillepre, Walden Ramsay; Count de Malesherbes, John Parselle; Chevalier de la Tourette, J. H. Stoddart; De Lavade, F. de Belleville; Count d' Amagny, H. F. Daly; Lorain, Owen Fawcett; Denis, Mr. Quigley; President, T. E. Morris; Countess de Maillepre, Mrs. E. J. Phillips; Diana, Eleanor Cary, and Henriette, Maude Harrison.

—Francis W. Whittaker ("Old Pop"), the well-known circus performer, was run over in the Bowery by a freight-car on Tuesday night, and sustained injuries that necessitated the amputation of his right arm below the elbow. Mr. Whittaker slipped in the slush, and would have been instantly killed had not a citizen caught him in time to save his head from falling under the wheels. When the ambulance surgeon cut the sleeve of his coat to examine the injury, Mr. Whittaker observed: "Well, you might ask if a fellow's able to buy new clothes before you cut up what he has on." The arm was bandaged and Mr. Whittaker walked to the ambulance and was taken to St. Vincent's Hospital, where it was amputated below the elbow. The surgeons hope that the patient will survive the shock. He is about sixty years old, and his wife and son live in New York.

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Every evening at 8:30. Saturday matinee at 2.

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PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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CAUTION TO MANAGERS.

One
GEORGE MORTON,
being engaged by me for a season of ten weeks, has at the end of the second week broken his contract without any cause and left the company, taking his baggage from the HOTEL AT NIGHT AND LEAVING HIS BILL UNPAID. Hope other managers will beware of him in the future.

HARRY C. SMART,
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NOTICE.

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Performances of Uncle Tom's Cabin were given yesterday afternoon and evening that filled the Academy of Music on both occasions. Familiar as is the play it was invested with new interest by the introduction of several novelties, and, judging from the frequent applause, was enjoyed from beginning to end.

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CARD.

The partnership heretofore existing between Jay Rial and S. Draper is this day dissolved. Mr. Rial will continue as sole Proprietor of the Jay Rial Ideal Uncle Tom's Cabin. There is no such party as the Rial & Draper Company. Signed JAY RIAL.

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EMMA ABBOTT, JULIE ROSEWALD, ZELDA SEGUIN, PAULINE MAUREL, BRIGNOLI, CASTLE, STAUNTON, STODDARD, JAMES, MAROWSKY, TAMS.

Grand Chorus and Orchestra under the Direction of

SIGNOR TOMASI.

WETHERELL & PRATT, Sole Proprietors and Managers.